

South Brunswick School District



Parent Guide to Music

Curriculum Completion

August 2012

District Mission

The South Brunswick School District will prepare students to be lifelong learners, critical thinkers, effective communicators and wise decision makers. This will be accomplished through the use of the New Jersey Core Curriculum Content Standards (NJCCCS) and/or the Common Core State Standards (CCSS) at all grade levels. The schools will maintain an environment that promotes intellectual challenge, creativity, social and emotional growth and the healthy physical development of each student.

~Adopted 8.22.11



Board Approval of Music Curriculum

August 2012

This curriculum is approved for all core music education programs and electives and for adoption or adaptation by all special education programs.

Acknowledgment

We are appreciative of the leadership provided by the music teachers who served on the curriculum writing teams. In most cases, our lessons and units are “home-grown.” While aligning with state standards, they are designed with the needs of the South Brunswick student population in mind.

Articulation

At the K-8 level, teachers meet in job-alike settings about once a month.

At the high school, music teachers meet according to the school’s monthly meeting schedule.

As a K-12 group, the music teachers come together at least once annually for the purpose of planning their collaborative project, “The South Brunswick Music Festival.”



Music expresses that which cannot be said and on which it is impossible to be silent.
~Victor Hugo

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OVERVIEW OF K-12 MUSIC CURRICULUM

I. Content

The arts bring an important dimension to the educational program of the schools. Arts education draws upon personal feelings and experience as well as on logical and intellectual thought and should be an integral part of every child's total education. The South Brunswick arts program ensures the development of the whole person, expanding the world of ideas and self-expression for children. The diverse activities in the music program are designed to engage students of various cultures, races, ability levels and interests. Emphasis is placed on assisting the individual child fulfill personal needs, goals and potential. Music aptitude is an intelligence that is unique to the human race and all children possess this aptitude. Cultivating this music aptitude in our students also cultivates their humanity.

The South Brunswick arts program provides for quality music education. This program includes the study of music fundamentals and appreciation, performance, instrumental and vocal instruction and ensemble experiences for students in all grades and for all levels of ability. This program helps to create lifelong learners of music. In addition to the curricular opportunities, our schools provide co-curricular opportunities in a variety of forms such as vocal ensembles, orchestras, marching band, jazz ensembles, visual ensembles, pit orchestra, musical theatre productions, handbell choirs, adjudicated festivals, select small ensembles – all of which allow for the deeper study for those students who choose to work in greater depth.

II. Mission

We believe that, as a result of experiencing the South Brunswick Music Curriculum, our students will be able to:

- Respond to music in subjective, aesthetic, analytic and evaluative ways.
- Imagine, create and think abstractly through music.
- Interpret music as a reflection of the life, values and ideas of this and other cultures.
- Increase awareness, respect and appreciation for the musical heritage of America and that of other countries.
- Interpret ideas, attitudes and feelings effectively through musical involvement.
- Acquire a sense of ensemble and successfully participate in a variety of vocal, string and instrumental music ensembles.
- Demonstrate growth in auditory perception, music literacy and as members of an audience through purposeful and critical observation and listening.
- Become life-long learners and lovers of music as either consumers, performers, creators or teachers.

III. Program Delivery

The delivery of music differs by level.

- Students in Pre-K receive 30 minutes of music instruction on weekly as part of their Special Subject schedule.
- Students in grades K-2 receive music instruction on one day per week as part of their Special Subject schedule.
- Students in grades 3-5 receive music instruction on one day per week as part of their Special Subject schedule.
- Core group ensembles¹ and lessons will receive the following instructional times:
 - ✓ Choir – a minimum of 45 minutes per choral group per week.
 - ✓ Orchestra – a minimum of 45 minutes for beginner and advanced groups per week.
 - ✓ Band – a minimum of 45 minutes for beginner and advanced groups per week.
 - ✓ Jazz Band – a minimum of 45 minutes per week
 - ✓ Instrumental Music Lessons – a minimum of 30 minutes per week.
- Most students in sixth grade receive one marking period per year of Integrated Music as part of the Encore schedule. (30 classes per trimester; 37 minutes per period)

¹ Due to building size, staffing and student-to-teacher ratio, and ensembles will be established collaboratively with the building principal, district music supervisor and building music specialist.

- Many students take an additional music class during their 7th and 8th grade years.
- In the High School, students are required by state mandate to take credits of fine/practical or performing arts as part of their high school graduation requirement. An increasing number of students go on to take additional music classes as part of the Elective program. High School music courses, prerequisites, and requirements are published annually on the South Brunswick High School website. Freshmen may take freshmen music courses through Option II for credit. Others students may pursue pre-approved musical instruction thorough Option II for credit.

IV. Visual and Performing Arts Curriculum Content Standards

The South Brunswick Music curriculum was developed to meet the objectives as stated in the New Jersey State Department of Education Core Curriculum Content Standards. Technology is embedded where meaningful, and cross-curricular connections are purposely and explicitly noted. The standards are shared with art, dance and theater.

- 1.1 The Creative Process
- 1.2 The History of Arts and Culture
- 1.3 Performance
- 1.4 Aesthetic Responses & Critique Methodologies
 - 1.4A Aesthetic Responses
 - 1.4B Critique Methodologies

The curriculum is written in the Understanding by Design format and is based on enduring understanding (broad concepts) with essential questions and both formative and summative assessments.

A complete copy of the Core Curriculum Content Standards for Visual Arts may also be found at:

www.state.nj.us/education/cccs

V. Assessment

The major methods of assessment are student participation and the student's ability to apply their knowledge of the standards (aesthetics, creation and performance, elements and principals, critique, and history and culture) through participation in musical activities and ensembles, successfully identifying and applying their knowledge of musical elements, composers, time periods and styles of music. Students receive feedback as they develop their knowledge of music and their own personal musicianship, and at times, in adjudicated festivals. Assessment is ongoing and a constant part of the instructional process.

VI. Benchmark Assessments

Benchmark assessments in music are as follows:

Elementary

- Kindergarten – Musical Opposites Assessment (Standards 1.2 and 1.4)
- 1st Grade – Pitch Matching Assessment (Standards 1.1 and 1.3)
- 2nd Grade – Rhythm Assessment (Standards 1.1 and 1.3)
- 3rd Grade – Recorder Assessment (Standards 1.1 and 1.3)
- 4th Grade – Rhythm Assessment (Standards 1.1 and 1.3)
- 5th Grade – Integrated Listening Assessment (Standards 1.1, 1.2, 1.3, and 1.4)

Middle

- General Music Grade 6– Pre and Post Assessments each Trimester (Standards 1.1, 1.2, 1.3, 1.4)
- General Music Grade 7-8– Pre and Post Assessments each Trimester (Standards 1.1, 1.2, 1.3, 1.4)
- Instrumental/Orchestral Theory Application Test (Standards 1.1, 1.3 and 1.4)
- Choral- Theory and Application Test (Standards 1.2, 1.3 and 1.4)

High

- Music Theory 1 Mid-term (Standards 1.1, 1.2 and 1.4)
- Music Theory Written Final (Standards 1.1, 1.2 and 1.4)
- AP Music Theory Mid-term (Standards 1.1, 1.2, 1.3 and 1.4)
- AP Music Theory Final-College Board (Standards 1.1, 1.2, 1.3 and 1.4)
- Choir Mid-term Theory and Performance (Standards 1.1, 1.2, 1.3 and 1.4)
- Choir Written Theory and Performance (Standards 1.1, 1.2, 1.3 and 1.4)
- Band Mid-term Theory and Performance (Standards 1.1, 1.2, 1.3 and 1.4)
- Band Performance Rubric Final (Standards 1.1, 1.2, 1.3 and 1.4)
- Band Written Theory and Application Final: (Standards 1.1, 1.2, 1.3 and 1.4)

General Music



K-5

K-5 GENERAL MUSIC



Program Summary:

All students will communicate at a basic level in the music discipline by the end of 5th grade. Students will use developmentally appropriate vocabulary, materials, techniques, and intellectual methods of music to create, perform, and appreciate music.

Program Rationale:

In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

Primary Interdisciplinary Connections:

- Math
- Literacy
- Social Studies – History and Culture

21st Century Connections

S= Skills; A= Awareness; L= Literacy; T= Traits

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES: <input checked="" type="checkbox"/> Cooperation <input checked="" type="checkbox"/> Assertion <input checked="" type="checkbox"/> Responsibility <input checked="" type="checkbox"/> Empathy <input checked="" type="checkbox"/> Self Control
A	<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cross Cultural Awareness <input type="checkbox"/> Career Awareness
L	<input checked="" type="checkbox"/> Content <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Civic Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input checked="" type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input checked="" type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Technology

- CD Player/iPod
- Computers and iPads
- Projector
- Sound Equipment (Microphones, amplifiers, mixers)

Terminology K-2

Rhythm - Steady Beat, Tempo, Rhythm, Time Signature, Rhythm Terminology and Syllables

Pitch and Notation - Solfege Syllables, Pitch Names, Treble Clef, Staff, Bar Line, Double Bar Line, Repeat Sign, Measure

Aesthetic - Timbre, Tone, Dynamics, Phrasing, Affect, Emotion, Form, Instruments and Instrument Families

Terminology 3-5

Rhythm - Tempo Terminology, Tie, Rhythm Terminology and Syllables, Syncopation, Time Signature

Pitch and Notation – Clefs, Key Signature, Solfege Syllables, Diatonic Scale, Major/Minor

Aesthetic - Dynamic Terminology, Structure and Form, Affect, Emotion, Phrasing

Assessments

- Kindergarten – Musical Opposites Assessment (Standards 1.2 and 1.4)
- 1st Grade – Pitch Matching Assessment (Standards 1.1 and 1.3)
- 2nd Grade – Rhythm Assessment (Standards 1.1 and 1.3)
- 3rd Grade – Recorder Assessment (Standards 1.1 and 1.3)
- 4th Grade – Rhythm Assessment (Standards 1.1 and 1.3)
- 5th Grade – Integrated Listening Assessment (Standards 1.1, 1.2, 1.3, and 1.4)

K-5 GENERAL MUSIC SCOPE AND SEQUENCE



P = Prepare

Experience a new concept physically and aurally without labeling it.

I = Introduce

To develop awareness of (make conscious) concepts, ideas, etc., at a developmentally appropriate level without regard to formal assessment.

D = Develop

To provide direct instruction with some assessment in certain forms for developmentally appropriate mastery.

R = Reinforce

To provide a consistent, expected level of performance without direct instruction.

A = Assessment

To measure achievement of expected standards as listed in the South Brunswick Music Curriculum, which is in alignment with the NJCCS for the Arts and the National Standards for the Arts.

<u>RHYTHM</u>	K	1	2	3	4	5
Steady Beat	P, I	D	D	R	R	R
Fast-Slow (Tempo)	P, I	D	D	R	R	R
Tempo - vocabulary				P, I	D	R
Duration: Short vs. Long	P, I	D	R			
Beat vs. Rhythm		P, I	D	D	R	R
Time signature		P	I	D	R	R
Tie			P	I,D	R	R
Ta (quarter note)	P, I	D	D	R	R	R
Ta (quarter rest)	P, I	D	D	R	R	R
Ti-ti (eighth note in pairs - beam and flags)		P, I	D	R	R	R
Ta-a (half note)			P, I	D	R	R
Ta-a (half note rest)			P, I	D	R	R
Ta-a-a (dotted half note)			P	I	D	D
Ta-a-a (dotted half note rest)			P	I	D	D
Ta-a-a-a (whole note)			P, I	D	R	R
Ta-a-a-a (whole note rest)			P, I	D	R	R
Ti-ka-ti-ka (sixteenth notes)					P, I	D
Ti-ta-ti (syncopation)					P, I	D

MELODY	K	1	2	3	4	5
Singing vs. speaking voice	I, D	R				
Match pitch/sing tunefully	P, I	D	D	D, R	D, R	R
Discerning High-low	I, D	R				
Melodic notes mi and sol with hand signs		P, I	D	R	R	R
Melodic notes mi, sol & la with hand sign		P, I	D	R	R	R
Pentatonic Scale (d r m s l d') with hand signs				P, I	D	D
Diatonic Scale (d r m f s l t d ¹) with hand signs				P	I	D
Discernment of major/minor tonality						P, I
Absolute pitch names	P	P	I	D	R	R
Treble or G clef		P	I	D	R	R
Treble Staff - lines spaces		P	I	D	R	R
EXPRESSION	K	1	2	3	4	5
Timbre/Tone Quality (same vs. different)	P, I	D	D	R	R	R
Classroom Instruments	P, I	D	R			
Instrument families		P	I, D	D	R	R
Dynamics - Aural Recognition	P, I	D	D	R	R	R
Dynamics - Vocabulary		P	I	D	R	R
Dynamics - Symbols					I, D	I, D
Phrasing	P	I	D	D	D	D
Affect/Emotion	P	I	D	D	D	D
MULTI-CULTURAL/ INTERDISCIPLINARY	K	1	2	3	4	5
Composers, culture & historical connections	I	I	I	I	I	I
Music is connected to disciplines outside of the arts	I	I	I	I	I	I
FORM/STYLE	K	1	2	3	4	5
Structure of composition	I, D	I, D	I, D	I, D	I, D	I, D
Varying styles of music	I, D	I, D	I, D	I, D	I, D	I, D
AUDIENCE/ PERFORMANCE ETIQUETTE	K	1	2	3	4	5
Behavior and presentation	I, D	D	R	R	R	R
PW/RECORDER	K	1	2	3	4	5
Articulation - Tonguing				P, I, D		
G, A, B, D & E (pentatonic scale) on a treble clef staff				P, I, D		
Playing techniques				P, I, D		

K-2 ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



RHYTHM

Enduring Understanding	Essential Questions	Learning Activities	Assessment
Rhythm is a pattern of movement in time.	In what ways does rhythm impact how we hear/feel music?	Perform Rhythms at varied tempi.	The teacher will assess the students ability to... Read, Perform, Create, Hear/Listen.
Rhythm is the short and long sounds of music.	How does rhythm make you feel?	Reading within the context of literature	
Rhythm and Beat are not the same.	Where else can you find rhythm?	Speaking	
The human body has rhythm.		Rhythm Cards	
		Body Percussion	
		Instruments	
		Echo Teacher	
		Notate	
		Improvise Patterns	
		Compose	
		Dictation	
		Error detection	
		Ostinati	

MELODY

Enduring Understanding	Essential Questions	Learning Activities	Assessment
The human voice is melodic.	What is the relationship between melody and speech?	Sing with and without accompaniment	The teacher will assess the students ability to... Read, Perform, Create, Hear/Listen.
Pitches are the high and low sounds of music.	How does melody make you feel?	Echo sing	
Melody has shape.		Student led call & response	
Communication has natural melodic contour.		Sing alone and in groups	
		Sing with solfege syllables	
		Sing on text	
		Play on instruments	
		Read basic patterns	
		Improvise melodic patterns	
		Dictation	
		Error detection	

		Compose	
		Notate	
		Critique	
		Compare & Contrast	

AESTHETICS

Enduring Understanding	Essential Questions	Learning Activities	Assessment
Music likes and dislikes are individual.	Why do we like the music we like?	Listening to music of varied styles and genres	The teacher will assess the students ability to... Discuss, Critique, and Articulate opinions about music.
Music can be made from anything.	How does music impact our lives?	Discussion around literature, feelings, opinions	
Music builds a sense of community.	Is all sound music?	Self-reflection	
Music is everywhere.	Why do we listen to music?	Comparing & contrasting	
Music is a universal language.			
Music is a part of all cultures.			
Music tells a story through time.			

KINDERGARTEN CURRICULUM MAP



K

Big Idea	Standards	Knowledge: What students need to know (nouns)	Skills: What students need to do (verbs)
<u>RHYTHM</u>			
Performing	1.3	Steady Beat	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Duration: Short vs. Long	Demonstrate through movement, singing, playing an instrument
<u>MELODY</u>			
Performing	1.3	Singing vs. speaking voice	Demonstrate through talking & singing
Responding	1.4	Singing vs. speaking voice	Identify through listening
Performing	1.3	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
Performing	1.3	Discerning High-low	Demonstrate through singing
Responding	1.4	Discerning High-low	Identify through listening
<u>AESTHETICS/EXPRESSION</u>			
Responding	1.4	Same vs. Different (Timbre)	Recognize aurally and describe
Creating	1.1	Classroom Instruments	Recognize aurally
Performing	1.3	Dynamics - Loud vs. Soft	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Dynamics - Loud vs. Soft	Recognize aurally
Responding	1.4	Affect/Emotion	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Identify the aesthetic qualities of exemplary works
<u>MULTI-CULTURAL / INTERDISCIPLINARY</u>			
Performing	1.2 & 1.3	Connections to secular holidays and events	Sing songs from a variety of holidays and events
Form/Style			
Responding	1.4	Same vs. Different (Structure)	Recognize changes in music through listening
Creating	1.1	Same vs. Different (Structure)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Same vs. Different (Style)	Recognize changes in music through listening
<u>AUDIENCE/PERFORMANCE ETIQUETTE</u>			
Responding	1.4	Behavior and presentation	Define, demonstrate, critique

FIRST GRADE CURRICULUM MAP



1

Big Idea	Standards	Knowledge: What students need to know (nouns)	Skills: What students need to do (verbs)
<u>RHYTHM</u>			
Responding	1.4	Steady Beat	Identify through listening
Performing	1.3	Steady Beat	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Tempo (Fast vs. Slow)	Identify through listening
Performing	1.3	Duration: Short vs. Long	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Beat vs. Rhythm	Recognize the difference aurally & visually
Performing	1.3	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
All of the following skills are applicable to each rhythm from quarter note to whole rest.			
Creating	1.1	Ta (quarter note)	Recognize & identify through reading and notating music
Performing	1.3	Ta (quarter rest)	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Ti-ti (eighth note in pairs - beam and flags)	Improvise through movement, singing & playing an instrument
Creating	1.1		Composing and arranging music
<u>MELODY</u>			
Performing	1.3	Singing vs. speaking voice	Demonstrate through talking & singing
Responding	1.4	Singing vs. speaking voice	Identify through listening
Performing	1.3	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
Performing	1.3	Melodic notes mi & sol with hand sign	Demonstrate through singing alone and in groups
Performing	1.3	Discerning High-low	Demonstrate through singing
Responding	1.4	Discerning High-low	Identify through listening
<u>AESTHETICS/ EXPRESSION</u>			
Creating	1.1	Same vs. Different (Timbre)	Recognize aurally and describe
Creating	1.1	Classroom Instruments	Recognize aurally
Responding	1.4	Dynamics - Loud vs. Soft	Recognize aurally and demonstrate
Performing	1.3	Phrasing	Recognize aurally & respond through movement
Responding	1.4	Affect/Emotion	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Identify the aesthetic qualities of exemplary works

<u>MULTI-CULTURAL / INTERDISCIPLINARY</u>			
Responding	1.2	Composers, culture & historical connections	Describe aurally through listening
Responding	1.2	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
Form/Style			
Responding	1.4	Same vs. Different (Structure)	Recognize changes in music through listening
Performing	1.3	Same vs. Different (Structure)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Same vs. Different (Style)	Recognize changes in music through listening
<u>AUDIENCE/PERFORMANCE ETIQUETTE</u>			
Responding	1.4	Behavior and presentation	Define, demonstrate, critique

SECOND GRADE CURRICULUM MAP



2

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)
<u>RHYTHM</u>			
Responding	1.4	Steady Beat	Identify through listening
Performing	1.3	Steady Beat	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Tempo (Fast vs. Slow)	Identify through listening
Performing	1.3	Duration: Short vs. Long	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Beat vs. Rhythm	Recognize the difference aurally & visually
Performing	1.3	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
Creating	1.1	Time signature (top number only)	Recognize & identify through reading and notating music
All of the following skills are applicable to each rhythm from quarter note to whole rest.			
Creating	1.1	Ta (quarter note) Ta (quarter rest) Ti-ti (eighth note in pairs - beam and flags) Ta-a (half note) Ta-a (half note rest) Ta-a-a-a (whole note) Ta-a-a-a (whole note rest)	Recognize & identify through reading and notating music
Responding	1.4		Listening to, analyzing and describing music
Responding	1.4		Evaluating music and music performances
Performing	1.3		Demonstrate through movement, singing, playing an instrument
Performing	1.3		Improvise through movement, singing & playing an instrument
Creating	1.1		Composing and arranging music
Creating	1.1		Recognize & identify through reading and notating music
<u>MELODY</u>			
Performing	1.3	Match pitch/sing tunelessly	Demonstrate through singing alone and in groups
Performing	1.3	Melodic notes mi, sol & la with hand signs	Demonstrate through singing alone and in groups
Creating	1.1	Melodic notes mi, sol & la with hand signs	Recognize & identify through reading and notating music
Melodic Symbols & Vocabulary			
Creating	1.1	Absolute pitch names	Recognize & identify through reading and notating music
Creating	1.1	Treble clef	Identify the symbol visually

Creating	1.1	Treble Staff - lines & spaces	Identify the symbol visually
Creating	1.1	Measure, barline, double barline, repeat sign	Identify the symbol visually
<u>AESTHETICS/EXPRESSION</u>			
Responding	1.4	Timbre/Tone Quality (same vs. different)	Recognize aurally and describe
Responding	1.4	Classroom Instruments	Recognize aurally
Responding	1.4	Instrument families	Recognize aurally and describe
Performing	1.3	Dynamics (loud vs. soft)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Dynamics (loud vs. soft)	Recognize aurally
Creating	1.1	Dynamics -Vocabulary/Symbols for Forte & Piano	Identify & define the symbol visually
Performing	1.3	Phrasing	Recognize aurally & respond through movement
Responding	1.4	Affect/Emotion	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Identify the aesthetic qualities of exemplary works
<u>MULTI-CULTURAL / INTERDISCIPLINARY</u>			
Responding	1.2	Composers, culture & historical connections	Describe aurally through listening
Responding	1.2	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
Form/Style			
Responding	1.4	Structure of composition	Recognize changes in music through listening
Responding	1.4	Varying styles of music	Compare & contrast through discussion
<u>AUDIENCE/PERFORMANCE ETIQUETTE</u>			
Responding	1.4	Behavior and presentation	Define, demonstrate, critique

3-5 ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



<u>Rhythm</u>			
Enduring Understanding	Essential Questions	Learning Activities	Assessment
Rhythm is the fundamental element of music.	How does rhythm make you feel?	Perform rhythms at varied tempi	The teacher will asses the students ability to... Read, Perform, Create, Hear/Listen.
Rhythm is the short and long sounds of music	In what ways does rhythm impact how we hear/feel music?	Reading within the context of literature	
Communication has natural rhythm.	Where else can you find rhythm?	Perform multiple parts at one time	
Rhythm and beat are not the same.		Rhythm Cards	
Rhythm is a pattern of movement in time.		Body Percussion	
Rhythm is independent of pitch.		Instruments	
The human body has rhythm.		Echo Teacher	
Rhythm is everywhere.		Notate	
		Improvise Patterns	
		Compose	
	Dictation		
	Error detection		
	Ostinato		
	Speaking		
<u>Melody</u>			
Enduring Understanding	Essential Questions	Learning Activities	Assessment
Pitches are the high and low sounds of music.	In what ways does melody impact how we hear/feel music?	Echo sing	The teacher will asses the students ability to... Read, Perform, Create, Hear/Listen.
Melody is a succession of pitches strung together.	How does melody make you feel?	Sing with and without accompaniment.	
Melody and rhythm are connected.	What is the relationship between melody and speech?	Student led call & response	
The human voice is melodic.		Sing alone and in groups	
Melody needs rhythm to move forward.		Sing with solfege syllables	
Melody has shape.		Sing on text	
Communication has natural melodic contour.		Play on instruments	
		Read basic patterns	

		Improvise melodic patterns	
		Dictation	
		Error detection	
		Compose	
		Notate	
		Critique	
		Compare & Contrast	
<u>Aesthetics</u>			
Enduring Understanding	Essential Questions	Learning Activities	Assessment
Music is everywhere.	Is all music beautiful?	Comparing & Contrasting Music	The teacher will asses the students ability to... Discuss, Critique, and Articulate opinions about music.
Music is not music until humans bring it to life.	How does creating and performing music differ from listening to music?	Discussion about literature, feelings, opinions	
Music is alive.	When is music entertainment and when is it an art?	Listening to music of varied styles and genres	
Music is personal.	Why do we make music?	Writing	
Music likes and dislikes are individual.	Why do we listen to music?	Self-reflection	
Music helps to define cultural identity.	Why do we like the music we like?		
Music builds a sense of community.	How is music made?		
Music can be made from anything.	Is all sound music?		
Music is the universal language.	How does music impact our lives?		
Music is a part of all cultures.			
Music tells a story through time.			

THIRD GRADE CURRICULUM MAP



3

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)
<u>RHYTHM</u>			
Performing	1.3	Steady Beat	Demonstrate through movement, singing, playing an instrument
Creating	1.1	Steady Beat	Identify through listening
Performing	1.3	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Creating	1.1	Tempo (Fast vs. Slow)	Identify through listening
Creating	1.1	Tempo - vocabulary: Largo & Allegro	Recognize aurally and visually
Creating	1.1	Beat vs. Rhythm	Recognize the difference aurally & visually
Performing	1.3	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
Rhythmic Symbols & Vocabulary			
Creating	1.1	Time signature (top number only)	Recognize & identify through reading and notating music
Creating	1.1	Tie	Recognize & define aurally and visually
Performing	1.3	Tie	Demonstrate through singing & playing an instrument
All of the following skills are applicable to each rhythm from quarter note to whole rest.			
Creating	1.1	Ta (quarter note)	Recognize & identify through reading and notating music
Responding	1.4	Ta (quarter rest)	Listening to, analyzing and describing music
Responding	1.4	Ti-ti (eighth note in pairs - beam and flags)	Evaluating music and music performances
Performing	1.3	Ta-a (half note)	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Ta-a (half note rest)	Improvise through movement, singing & playing an instrument
Creating	1.1	Ta-a-a (dotted half note) Ta-a-a (dotted half note rest) Ta-a-a-a (whole note) Ta-a-a-a (whole note rest)	Composing and arranging music
<u>MELODY</u>			
Performing	1.3	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
Performing	1.3	Pentatonic Scale (d r m s l d') with hand signs	Demonstrate through singing alone and in groups
Creating	1.1	Pentatonic Scale (d r m s l d') with hand signs	Recognize & identify through reading and notating music
Melodic Symbols & Vocabulary			

Creating	1.1	Absolute pitch names	Recognize & identify through reading and notating music
Creating	1.1	Treble clef	Identify the symbol visually
Creating	1.1	Treble Staff - lines & spaces	Identify the symbol visually
Creating	1.1	Measure, barline, double barline, repeat sign	Identify the symbol visually
<u>AESTHETICS/EXPRESSION</u>			
Creating	1.1	Timbre	Recognize aurally and describe
Creating	1.1	Instrument families	Recognize aurally and describe
Performing	1.3	Dynamics (loud vs. soft)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Dynamics (loud vs. soft)	Recognize aurally
Creating	1.1	Dynamics -Vocabulary/Symbols for Forte & Piano	Identify & define the symbol visually
Performing	1.3	Phrasing	Recognize aurally & respond through movement
Responding	1.4	Affect/Emotion	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Identify the aesthetic qualities of exemplary works
<u>MULTI-CULTURAL / INTERDISCIPLINARY</u>			
Responding	1.4	Composers, culture & historical connections	Describe aurally through listening
Responding	1.4	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<u>Form/Style</u>			
Responding	1.4	Structure of composition	Recognize changes in music through listening
Responding	1.4	Varying styles of music	Compare & contrast through discussion
<u>AUDIENCE/PERFORMANCE ETIQUETTE</u>			
Responding	1.4	Behavior and presentation	Define, demonstrate, critique
<u>PENNYWHISTLE/RECORDER</u>			
Performing	1.3	G, A, B, D & E (pentatonic scale) on a treble clef staff	Use the pennywhistle/recorder as a vehicle to infuse all third grade concepts listed above
Performing	1.3	Playing techniques	Posture, breathing, hand position, rest position, playing position, tonguing, phrasing
Performing	1.3	Articulation - Tonguing on Pennywhistle/Recorder	Demonstrate through performance

FOURTH GRADE CURRICULUM MAP



4

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

RHYTHM

Performing	1.3	Steady Beat	Demonstrate through movement, singing, playing an instrument
Creating	1.1	Steady Beat	Identify through listening
Performing	1.3	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Tempo (Fast vs. Slow)	Identify through listening
Responding	1.4	Tempo - vocabulary: Largo & Allegro	Recognize aurally and visually
Responding	1.4	Beat vs. Rhythm	Recognize the difference aurally & visually
Performing	1.3	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument

RHYTHMIC SYMBOLS & VOCABULARY

Creating	1.1	Time signature (top & bottom)	Recognize & identify through reading and notating music
Creating	1.1	Tie	Recognize & define aurally and visually
Performing	1.3	Tie	Demonstrate through singing & playing an instrument

All of the following skills are applicable to each rhythm from sixteenth note to syncopation.

Creating	1.1	Ti-ka-ti-ka (sixteenth notes)	Recognize & identify through reading and notating music
Performing	1.3	Ti-ta-ti (syncopation)	Demonstrate through movement, singing, playing an instrument

All of the following skills are applicable to each rhythm from quarter note to whole rest.

Creating	1.1	Ta (quarter note)	Recognize & identify through reading and notating music
Responding	1.4	Ta (quarter rest)	Listening to, analyzing and describing music
Responding	1.4	Ti-ti (eighth note in pairs - beam and flags)	Evaluating music and music performances
Performing	1.3	Ta-a (half note)	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Ta-a (half note rest)	Improvise through movement, singing & playing an instrument
Creating	1.1	Ta-a-a (dotted half note)	Composing and arranging music
		Ta-a-a (dotted half note rest)	
		Ta-a-a-a (whole note)	
		Ta-a-a-a (whole note rest)	

<u>MELODY</u>			
Performing	1.3	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
Performing	1.3	Diatonic Scale (d r m f s l t d ¹) with hand signs	Demonstrate through singing alone and in groups
Creating	1.1	Diatonic Scale (d r m f s l t d ¹) with hand signs	Recognize & identify through reading and notating music
Creating	1.1	Absolute pitch names (A-G)	Recognize & identify through reading and notating music
<u>Melodic Symbols & Vocabulary</u>			
Creating	1.1	Treble clef	Identify the symbol visually
Creating	1.1	Treble Staff - lines & spaces	Identify the symbol visually
Creating	1.1	Measure, barline, double barline, repeat sign	Identify the symbol visually
<u>AESTHETICS/EXPRESSION</u>			
Responding	1.4	Timbre/Tone Quality	Describe aurally through listening
Creating	1.1	Instrument families	Recognize aurally and describe
Performing	1.3	Dynamics (loud vs. soft)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Dynamics (loud vs. soft)	Recognize aurally
Creating	1.1	Dynamics -Vocabulary/Symbols for Forte, Mezzo Forte, Mezzo Piano, Piano	Identify & define the symbol visually
Responding	1.4	Phrasing	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Identify the aesthetic qualities of exemplary works
<u>MULTI-CULTURAL / INTERDISCIPLINARY</u>			
Responding	1.2	Composers, culture & historical connections	Describe aurally through listening
Responding	1.2	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<u>Form/Style</u>			
Responding	1.4	Structure of composition	Recognize changes in music through listening
Creating	1.1	Structure of composition	Demonstrate through composition or arranging
Responding	1.4	Varying styles of music	Compare & contrast through discussion
<u>AUDIENCE/PERFORMANCE ETIQUETTE</u>			
Responding	1.4	Behavior and presentation	Define, demonstrate, critique

FIFTH GRADE CURRICULUM MAP



5

Big Idea	Standards	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

RHYTHM

Performing	1.3	Steady Beat	Demonstrate through movement, singing, playing an instrument
Creating	1.1	Steady Beat	Identify through listening
Performing	1.3	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Tempo (Fast vs. Slow)	Identify through listening
Responding	1.4	Tempo - vocabulary: Largo & Allegro	Recognize aurally and visually
Responding	1.4	Beat vs. Rhythm	Recognize the difference aurally & visually
Performing	1.3	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument

Rhythmic Symbols & Vocabulary

Creating	1.1	Time signature	Recognize & identify through reading and notating music
Creating	1.1	Tie	Recognize & define aurally and visually
Performing	1.3	Tie	Demonstrate through singing & playing an instrument

All of the following skills are applicable to each rhythm from sixteenth note to syncopation.

Creating	1.1	Ti-ka-ti-ka (sixteenth notes)	Recognize & identify through reading and notating music
Performing	1.3	Ti-ta-ti (syncopation)	Demonstrate through movement, singing, playing an instrument

All of the following skills are applicable to each rhythm from quarter note to whole rest.

Creating	1.1	Ta (quarter note)	Recognize & identify through reading and notating music
Responding	1.4	Ta (quarter rest)	Listening to, analyzing and describing music
Responding	1.4	Ti-ti (eighth note in pairs - beam and flags)	Evaluating music and music performances
Performing	1.3	Ta-a (half note)	Demonstrate through movement, singing, playing an instrument
Performing	1.3	Ta-a (half note rest)	Improvise through movement, singing & playing an instrument
Creating	1.1	Ta-a-a (dotted half note)	Composing and arranging music
		Ta-a-a (dotted half note rest)	
		Ta-a-a-a (whole note)	
		Ta-a-a-a (whole note rest)	

MELODY

Performing	1.3	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
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Performing	1.3	Diatonic Scale (d r m f s l t d ¹) with hand signs	Demonstrate through singing alone and in groups
Creating	1.1	Diatonic Scale (d r m f s l t d ¹) with hand signs	Recognize & identify through reading and notating music
Responding	1.4	Discernment of major/minor tonality	Recognize aurally and describe through discussion
Creating	1.1	Absolute pitch names (A-G)	Recognize & identify through reading and notating music

MELODIC SYMBOLS & VOCABULARY

Creating	1.1	Treble clef	Identify the symbol visually
Creating	1.1	Treble Staff - lines & spaces	Identify the symbol visually
Creating	1.1	Measure, barline, double barline, repeat sign	Identify the symbol visually

AESTHETICS/EXPRESSION

Responding	1.4	Timbre/Tone Quality	Describe aurally through listening
Creating	1.1	Instrument families	Recognize aurally and describe
Performing	1.3	Dynamics (loud vs. soft)	Demonstrate through movement, singing, playing an instrument
Responding	1.4	Dynamics (loud vs. soft)	Recognize aurally
Creating	1.1	Dynamics -Vocabulary/Symbols for Forte, Mezzo Forte, Mezzo Piano, Piano	Identify & define the symbol visually
Responding	1.4	Phrasing	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Recognize aurally & describe through discussion
Responding	1.4	Affect/Emotion	Identify the aesthetic qualities of exemplary works

MULTI-CULTURAL / INTERDISCIPLINARY

Responding	1.2	Composers, culture & historical connections	Describe aurally through listening
Responding	1.2	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music

Form/Style

Responding	1.4	Structure of composition	Recognize changes in music through listening
Creating	1.1	Structure of composition	Demonstrate through composition or arranging
Responding	1.4	Varying styles of music	Compare & contrast through discussion

AUDIENCE/ PERFORMANCE ETIQUETTE

Responding	1.4	Behavior and presentation	Define, demonstrate, critique
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K-5 MATERIALS AND RESOURCES



Books Title	Author	Publisher	
National Standards for Arts Education	MENC	MENC	
An American Methodology	Ann Eisen & Lamar Robertson	Sneaky Snake Publications	
120 Singing Games & Dances for Elementary School	Lois Choksy & David Brummitt	Prentice Hall	
Orff Book			
Dalcroze Book			
Kodaly Methodology	Lois Choksy		
150 American Folk Songs	Peter Erdei	Boosey & Hawkes	
Musical Games, Finger Plays & Rhythmic Activities	Marian Wirth	Parker Publishing Co.	
Classroom Instruments	Quantity	Percussion Instruments	Quantity
Tunable Hand Drums	30	Conga	2
Djembe	3	Conga Stand (Double)	1
Buffalo drum	1	Bongo	2
Egg Shakers	30	Orff Timpani	3 (different sizes)
Maracas	5	Wind Chimes	1
Tambourine	5		
Woodblocks	10		
Guiros	3		
Cowbells	5		
Ago-go	2		
Triangle	10		
Jingle Bells	30		
Melody Bells (Chromatic)	30		
Mallets - Rubber	30 pair		

Mallets - Yarn	30 pair		
Mallets - Wood	10 pair		
Claves (LP)	4 pair		
Rhythm Sticks	30 pair		
Finger Cymbals	6 pair		
Vibraslap	1		
Cabasa	3		
Flexatone	1		
Chakara	2		
Soprano Metallophones	2		
Alto Metallophones	2		
Bass Metallophone	1		
Soprano Xylophones	2		
Alto Xylophones	2		
Bass Xylophone	1		
Soprano Glockenspiel	2		

K-5 SONG LIST



America
This Land is Your Land
America the Beautiful
Star Spangled Banner
Grand Old Flag
A Ram Sam Sam
A Tisket, A Tasket
Acka Backa Soda Cracker
Apples & Bananas
Baa, Baa Black Sheep
Baby Bumble Bee
Bear Hunt
Bingo
Blue Bird
Bought Me a Cat
Brush Your Teeth
Button You Must Wander
Canoe Song
Cookie Jar
Cotton Eyed Joe
Do-Re-Mi
Down By the Bay
Down Down Baby
Down in the Valley
Engine Engine Number Nine
Erie Canal
Farmer in the Dell
Fish and Chips and Vinegar
Flee Fly Flu
Four White Horses
Frere Jacques
Go Tell Aunt Rhoady
Green Grass Grew All Around
Ham Bone

Happy Birthday
Head and Shoulders Baby
Head, Shoulders, Knees and Toes
Hokey Pokey
Hole in the Bucket
Home On The Range
Hot Cross Buns
I Know An Old Lady
If You're Happy & You Know It
I'm a Nut
Itsy Bitsy Spider
I've Been Working on the Railroad
I've Got A Car
John Jacob Jingleheimer Schmidt
John Kanana
Johnny Works with One Hammer
Kookabura
Land of the Silver Birch
Little Liza Jane
London Bridge
Long Legged Sailor
Make New Friends
Mary Had a Little Lamb
Michael Finnegan
Miss Mary Mack
Monkeys in the Bed
Muffin Man
Music Alone Shall Live
My Aunt Came Back
My Landlord
Obwisana
Oh A Hunting We Will Go
Oh Susanna!
Old Brass Wagon

On Top of Old Smokey
One, Two, Buckle My Shoe
Over the River and Through the Woods
Peas Porridge Hot
Punchinello
Rain, Rain Go Away
Ring Around the Rosie
Risseldy, Rasseldy Roo
Row, Row, Row Your Boat
Sailor Went to Sea, Sea, Sea
Sarasponda
She'll Be Coming 'Round the Mountain
Shoo Fly
Six Little Ducks
Skinamarink
Skip to My Lou
Take Me Out to the Ball Game
Teddy Bear
Telephone Song
Ten in the Bed
Ten Little Speckled Frogs
The Cat Came Back
This Old Man
Ti-De-o
Twenty Four Robbers
Twinkle
Wee Willie Winkie
What Did Delaware
Wheels on the Bus
Willaby Wallaby Woo
Zum Gali

General Music



6-8

GENERAL MUSIC 6-8



Program Summary:

Students receiving music instruction will communicate at an intermediate level in the music discipline by the end of 8th grade. Students will use developmentally appropriate vocabulary, materials, techniques, and intellectual methods of music to create, perform, and appreciate music.

Program Rationale:

In order for children to appreciate and comprehend music to the fullest extent, they must achieve an intermediate level of music literacy and a working knowledge of music vocabulary.

Primary Interdisciplinary Connections:

- Math
- Literacy
- Social Studies – History and Culture

21st Century Connections

S= Skills; A= Awareness; L= Literacy; T= Traits

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES: <input checked="" type="checkbox"/> Cooperation <input checked="" type="checkbox"/> Assertion <input checked="" type="checkbox"/> Responsibility <input checked="" type="checkbox"/> Empathy <input checked="" type="checkbox"/> Self Control
A	<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cross Cultural Awareness <input type="checkbox"/> Career Awareness
L	<input checked="" type="checkbox"/> Content <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Civic Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input checked="" type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input checked="" type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners <input type="checkbox"/> Other:

Technology

- CD Player/iPod
- Computers and iPads
- Projector
- Sound Equipment (Microphones, amplifiers, mixers)
- Keyboards

Terminology

- **Rhythm** - Tempo Terminology, Rhythm Terminology and Syllables, Time Signature, Staff, Tie, Syncopation
- **Pitch and Notation** - Solfege Syllables, Diatonic Scale, Major/Minor, Chromatic Scale, Pentatonic Scale, Greek modes, Clefs, Key Signature
- **Aesthetic** - Dynamic Terminology, Structure and Form, Affect, Emotion, Phrasing, Timbre, Articulation, World Music Idiosyncrasies

Assessments

- 6th-8th grade: Pre-test at the beginning of each trimester, final assessment at the end of each trimester (Standards 1.1, 1.2, 1.3, 1.4)

ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



Enduring Understanding	Essential Questions	Learning Activities	Assessment
Music is everywhere.	Is all music beautiful?	Comparing & Contrasting Music	The teacher will assess the students ability to... Discuss, Critique, and Articulate opinions about music.
Music is not music until humans bring it to life.	How does creating and performing music differ from listening to music?	Discussion about literature, feelings, opinions	
Music is alive.	When is music entertainment and when is it an art?	Listening to music of varied styles and genres	
Music is personal.	Why do we make music?	Writing	
Music likes and dislikes are individual.	Why do we listen to music?	Self-reflection	
Music helps to define cultural identity.	Why do we like the music we like?		
Music builds a sense of community.	How is music made?		
Music can be made from anything.	Is all sound music?		
Music is the universal language.	How does music impact our lives?		
Music is a part of all cultures.			
Music tells a story through time.			

SCOPE AND SEQUENCE 6-8



P = Prepare	Experience a new concept physically and aurally without labeling it.	
I = Introduce	To develop awareness of (make conscious) concepts, ideas, etc., at a developmentally appropriate level without regard to formal assessment.	
D = Develop	To provide direct instruction with some assessment in certain forms for developmentally appropriate mastery.	
R = Reinforce	To provide a consistent, expected level of performance without direct instruction.	
A = Assessment	To measure achievement of expected standards as listed in the South Brunswick Music Curriculum, which is in alignment with the NJCCCS for the Arts and the National Standards for the Arts.	
<u>RHYTHM</u>	6	7 and 8
Steady Beat	R, A	R, A
Fast-Slow (Tempo)	R, A	R, A
Duration: Short vs. Long	R, A	R, A
Beat vs. Rhythm	R, A	R, A
Rhythmic concept:	R, A	R, A
Ta (quarter note)	R, A	R, A
Ta (quarter rest)	R, A	R, A
Ti-ti (eighth note in pairs - beam and flags)	R, A	R, A
Ta-a (half note)	R, A	R, A
Ta-a (half note rest)	R, A	R, A
Ta-a-a (dotted half note)	R, A	R, A
Ta-a-a (dotted half note rest)	R, A	R, A
Ta-a-a-a (whole note)	R, A	R, A
Ta-a-a-a (whole note rest)	R, A	R, A
Ti-ka-ti-ka (sixteenth notes)	R, A	R, A
Ti-ti-ka (8th & 2 16ths)	R, A	R, A
Ti-ka-ti (2 16th & 8th note)	R, A	R, A

Ti-ta-ti (syncopation)	R, A	R, A
Tri-pa-let (Triplet)	R, A	R, A
Macro vs. Micro beat in duple & triple meter	R, A	R, A
<u>PITCH/MELODY</u>	6	7 and 8
Match pitch/sing tunefully	D, R	N/A
Pentatonic Scale (d r m s l d') with hand signs	D, R	N/A
Diatonic Scale (d r m f s l t d1) with hand signs	D, R	D, R
Greek Modes	I, D	N/A
Discernment of major/minor tonality	I, D	D, R
Chromatic Scale	N/A	I, D
<u>TONE COLOR/TEXTURE</u>	6	7 and 8
Timbre	I, D, R	D, R
Classroom rhythmic and melodic instrument	R, A	R, A
Science of Sound	I, D	D, R
<u>EXPRESSION</u>	6	7 and 8
Dynamics - Aural Recognition	R, A	R, A
Dynamics - Vocabulary	R, A	R, A
Articulation - Aural Recognition	R, A	R, A
Articulation - Vocabulary	D, R, A	D, R, A
Phrasing/Musicality	D, R, A	D, R, A
Affect/Emotion	R, A	R, A
<u>NOTATIONAL SKILLS</u>	6	7 and 8
Grand Staff	I, D	D, A
Staff - lines spaces	R, A	R, A
Measure, bar line, double bar line, repeat sign	R, A	R, A
Time signature	R, A	R, A
Absolute pitch names	R, A	R, A
Tie vs. slur	R, A	R, A
Key Signature/Altered Notes	R, A	R, A
Dynamics - Symbols	R, A	R, A
Articulation - Symbols	R, A	R, A
<u>CULTURE/HISTORY</u>	6	7 and 8

Historical Western European Periods	N/A	I
Traditional Instruments of Ancient Cultures: (Africa, China, Egypt, Greece, India, Japan and Tibet)	I	N/A
Sociological Use of Music in Ancient Cultures: (Africa, China, Egypt, Greece, India, Japan and Tibet)	I	N/A
Movement/Dance/Theater of Ancient Cultures: (Africa, China, Egypt, Greece, India, Japan and Tibet)	I	N/A
FORM/STYLE	6	7 and 8
Structure of composition	D, R	D, R
CHARACTER	6	7 and 8
Audience etiquette & decorum	R, A	R, A
Performance etiquette & decorum	R, A	R, A

SIXTH GRADE CURRICULUM MAP



6

Big Idea	Concept/ Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)
Connecting Music to History, Culture and Society	Music of Ancient Africa NS (1,2,6,7,8,9) NJCCCS (1.1,1.2,1.3,1.4)	Traditional Instruments	Identify and demonstrate
		Polyrhythms	Identify and demonstrate
		Ostinato	Identify and demonstrate
		Communication through drumming	Demonstrate and perform
		Movement / Dance	Perform and critique
		Steady Beat	Identify and perform
		Sociological use of music	Identify
Connecting Music to History, Culture and Society	Music of Ancient Egypt NS (2,3,4,6,7,8,9) NJCCCS (1.1,1.2,1.3,1.4)	Traditional Instruments	Recognize aurally, identify and describe
		Polyrhythm	Identify and perform
		Ostinato	Identify and perform
		Steady Beat	Identify and perform
		Movement / Dance	Perform and critique
		Melodic Improvisation	Perform
		Ethos	Understand and articulate
		Sociological use of music	Identify
Connecting Music to History, Culture and Society	Music of Ancient Greece NS (1,2,3,4,6,8,9) NJCCCS (1.1,1.2,1.3,1.4)	Traditional Instruments	Recognize aurally, identify and describe
		Modes	Recognize aurally, identify and demonstrate
		Melodic Improvisation/Composition	Perform and critique
		Myths	Analyze and perform
		Drone	Recognize, identify, define and perform
		Sociological use of music	Identify
Connecting Music to History, Culture and Society	Music of Ancient India NS (2,6,8,9) NJCCCS (1.1,1.2,1.3,1.4)	Traditional Instruments	Recognize aurally, identify and describe
		Tala	Recognize, identify, define and perform
		Drone	Recognize, identify, define
		Raga	Recognize, identify, define
		Movement/Stick Dance	Perform and critique

		Sociological use of music	Identify
Connecting Music to History, Culture and Society	Music of Ancient China NS (2,3,6,7,8,9) NJCCCS (1.1,1.2,1.3,1.4)	Traditional Instruments	Recognize aurally, identify and describe
		Pentatonic Scale	Recognize, identify, define and perform
		Improvisational Composition	Compose/perform and critique
		Sociological use of music	Identify
Connecting Music to History, Culture and Society	Music of Ancient Tibet NS (2,8,9) NJCCCS (1.1,1.2,1.3)	Traditional Instruments	Recognize aurally, identify and describe
		Sociological use of music	Identify
Connecting Music to History, Culture and Society	Music of Ancient Japan NS (2,6,7,8,9) NJCCCS (1.1,1.2,1.3,1.4)	Traditional Instruments	Recognize aurally, identify and describe
		Sociological use of music	Identify
Enabling Music Literacy Through Elements and Principles of Music	Foundations of Piano NS (2,5,7) NJCCCS (1.1,1.2,1.3,1.4)	Notation	Recognize, identify, define and perform
		Rhythm	Define and perform
		Technique	Listen, demonstrate, perform, and critique
		Musicality	Read/Memorize and perform
Building Character	Audience / Performance Etiquette NS (2,6,8) NJCCCS (1.1,1.3,1.4)	Behavior and Presentation	Define, demonstrate and critique

SEVENTH-EIGHTH GRADE CURRICULUM MAP



7-8

Big Idea	Concept/Standards	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)
Understanding the Elements and Principles of Music through Performance	Composition NS (2,4,5,6,7,9) NJCCCS (1.1,1.3,1.4)	Rhythmic Notation	Recognize, identify, define, compose and perform
		Rhythmic Values	Recognize, identify, define, compose and perform
		Pitch Names	Recognize, identify, define, compose and perform
		Form	Recognize, identify, define, compose and perform
	Piano NS (2,4,5,6,7,9) NJCCCS (1.1,1.3,1.4)	Notation	Recognize, identify and perform
		Rhythm	Recognize, identify and perform
		Technique	Recognize, identify and perform
		Musicality	Read/Memorize and perform
	Handbells/ Handchimes NS (2,5,6,7) NJCCCS (1.1,1.3,1.4)	Technique	Ring and Damping
		Notation	Recognize, identify and perform
		Rhythm	Recognize, identify and perform
		Musicality	Read and perform
	Technology NS (6,7,8,9) NJCCCS (1.1,1.2, 1.3,1.4)	iMovie/Garage Band	Navigate, create, present and critique
	Music History NS (6,7,8,9) NJCCCS (1.1,1.2,1.4)	Time Periods	Listen, recognize, identify and critique
		Musical Genres	Listen, recognize, identify and critique
		Composers	Listen, recognize, identify and critique

MATERIALS 6-8



6th Grade General Music		7/8 General Music	
Keyboards	4" foam pads	Keyboards	Instrument Tool Kit
Headphones	Bell Table Covers	Headphones	Handbells
Power Adaptors	iPod	Power Adaptors	iTunes
Power Strips	1/8" iPod audio wire	Power Strips	iMovie
Sustain Pedals	Audio Players	Sustain Pedals	Garage Band
Method Books	Audio Recorders	Method Books	Finale
Adjustable Keyboard Tables	DVD/CD/TV Equipment	Adjustable Keyboard Tables	Microphone
Acoustic Piano	Computers	Acoustic Piano	iPod
World Instruments	Dry Erase Staff Board	Rhythm Sticks	1/8" iPod audio wire
Rhythm Sticks	Pencils	Orff Instruments	Audio Players
Orff Instruments	Music Stands	Orff Mallets	Audio Recorders
Orff Mallets	Student chairs	Tone Chimes	DVD/CD/TV Equipment
Tone Chimes	Lockable storage	6' Bell Tables	Computers
6' Bell Tables		4" foam pads	Dry Erase Staff Board
		Bell Table Covers	Pencils
		Bell Mallets	Music Stands
		Bell Binders	Student chairs
		Bell Polish/Cleaner	Lockable storage

Choral Music



CHORAL MUSIC PROGRAM



Program Summary:

Students participating in the choral program will perform and understand music at a developmentally appropriate level. Students will learn vocal technique, as well as ensemble and musicianship skills. This program is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Program Rationale:

Choral music fosters: creativity, critical thinking, problem solving, discipline, and perseverance. Students will learn character values, cultural awareness, and accountability as they work to be a contributing member of a group.

Primary Interdisciplinary Connections:

- Social Studies – History and Culture of the composer, literature and time periods being studied.
- Music Theory – Rhythms, sonorities, musical form
- Health – Vocal health
- World Language Music terminology

21st Century Connections

S= Skills; A= Awareness; L= Literacy; T= Traits

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES: <input checked="" type="checkbox"/> Cooperation <input checked="" type="checkbox"/> Assertion <input checked="" type="checkbox"/> Responsibility <input checked="" type="checkbox"/> Empathy <input checked="" type="checkbox"/> Self Control
A	<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cross Cultural Awareness <input type="checkbox"/> Career Awareness
L	<input checked="" type="checkbox"/> Content <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Civic Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input checked="" type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input checked="" type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners <input type="checkbox"/> Other:

Technology

- Audio and video recording to demonstrate various vocal techniques
- Metronomes
- Tuners
- Software programs used for musical arranging and as music theory learning tools
- Blogs to promote active and critical listening skills, which will allow students to communicate their musical and emotional thoughts regarding the literature they are currently studying.

Program Delivery:

Presentation of musical concepts through:

- Visual Examples
- Aural perception exercises
- Demonstration
- Lecture/Background of Literature and Composer
- Performance and critique

Assessments

Evaluations of individual performance

Participation in required performances

Mid-term and final assessments

Teacher observation of:

Ability to sing literature using principals emphasized
Maintaining sound musical standards of performance
Showing sensitivity in performance and in rehearsals
Actively following a conductor in rehearsals and performance
Mastery of technical skill development
Adjudication of chosen festivals

Resources

Musical Literature
Recordings
Professional Development Opportunities – Conventions, Clinics
Periodicals
Internet/technology
Technical Studies and supplemental materials

Materials used at each level

Quality, appropriate choral concert literature. Literature must reflect demands of the curriculum including key techniques that encompass a variety of styles.
Chromatic Tuners
Internet
Recordings
Student Chairs
Piano
Conductor's podium
Movable cart
Sibelius
Finale
Pencils
Folders
Assignment Sheets
Dry Erase Board and Markers/accessories
Overhead projector
Computer Projector

ELEMENTARY VOCAL MUSIC



Concept Map

Concepts

Developing

Achieving

Reading:

***Emphasis on tracking music/written notation.**

Rhythm

Introduction to rhythmic vocabulary includes both Kodaly and Counting, while making connections to written notation and the rhythm of the vocal text.

Continued emphasis on rhythmic vocabulary includes both Kodaly and Counting, while making connections to written notation and the rhythm of the vocal text.

Pitch

Introduction to making connections between solfege syllables/intervals and written music

Continued emphasis on making connections between solfege syllables/intervals and written music.

Musical Symbols Dynamics/Tempo

Aesthetics and Musical Awareness (Vocal Health, Discipline, Style of Music, Expression)

Beginning awareness of the physical environment of singing; relaxed body, bright eyes, ability to follow direction, and focus. Attention given to basic performance discipline.

Continued awareness of the physical environment of singing. Enhanced attention to concert etiquette, including listening and awareness as a performer.

Choral Repertoire & Technique (Balance and Blend)

Unison and Partner Songs/Rounds with an awareness of an individual voice's role in the choral setting.

Unison, Partner Songs, Two-Part - in relation to maintaining an individual part within a choral group.

MIDDLE SCHOOL VOCAL MUSIC



Concept Map

Concepts

Vocal Production
(Tone Quality, Pitch Accuracy, Intonation)

Developing

Attention will be placed on clear distinction between the vowel sounds, ah, eh, ee, oh, oo, and initial and final consonants. Emphasis is placed on correct intonation and free/opened tone.

Achieving

Continued emphasis on free/opened and rounded tone as well as accurate intonation.

Posture/Breathing Techniques

Beginning use of chest voice and the blend between head and chest voice; vocal register -- added awareness of the cambiatta voice

Beginning use of chest voice and the blend between head and chest voice; vocal register -- added awareness of the cambiatta voice

Continued attention is given to proper posture with fewer reminders. Emphasis is directed toward freedom from tension in the shoulder, neck and jaw.

Focus is placed on increased ability to breathe efficiently while standing, sitting, or moving thereby enabling the student to sing longer phrases and to maintain good tone quality

Aural Skills

Listening - tonal memory (sing back diatonic 3-note patterns.) ; identify major/minor tonalities

Listening - tonal memory (sing back 4 -5 note patterns.); identify major/minor tonalities as well as basic diatonic intervals ascending and descending.

**Reading:
Rhythm**

Introduction to rhythmic vocabulary includes counting, while making connections to written notation and the rhythm of the vocal text.

Continued emphasis on rhythmic vocabulary includes both Kodaly and Counting, while making connections to written notation and the rhythm of the vocal text.

Pitch

Continued emphasis on making connections between solfege syllables/intervals and written music.

Continued emphasis on making connections between solfege syllables/intervals and written music; with a movement towards stepwise and diatonic sight-reading.

Musical Symbols Dynamics/Tempo

Aesthetics and Musical Awareness (Vocal Health, Discipline, Style of Music, Expression)

Beginning awareness of the physical environment of singing; relaxed body, bright eyes, ability to follow direction, and focus. Basic performance discipline.

Continued awareness of the physical environment of singing. Enhanced concert etiquette, including listening and awareness as a performer; ability to follow a conductor and conducting gestures.

Choral Repertoire & Technique (Balance and Blend)

Unison, Two-Part, Two-Part with descant - in relation to maintaining an individual part within a choral group.

Two-Part, Three-Part, SATB - in relation to maintaining and individual part within a choral group.

HIGH SCHOOL VOCAL MUSIC



Concept Map

<u>Concepts</u>	Choruses	
	<u>Developing</u>	<u>Achieving</u>
Vocal Production (Tone Quality, Pitch Accuracy, Intonation)	Attention will be placed on clear distinction between the vowel sounds, ah, eh, ee, oh, oo, and on all consonants (initial, final and within words.) Emphasis is placed on correct intonation and free/opened tone, and balance and blend within the ensemble.	Proficiency will be achieved with regard to vowel production. Treatment of consonants in all positions (initial, final and within) will be understood.
	Use of the chest and head voice will be further developed. The physical elements of vocal production will be explored.	Appropriate uses of the voice with regard to style and range will be achieved.
Posture/Breathing Techniques	Focus is placed on increased ability to breathe efficiently while standing, sitting, or moving thereby enabling the student to sing longer phrases and to maintain good tone quality	Breath control and support is understood. Proficiency at Longer phrases and maintaining good tone quality
Aural Skills	Identify intervals ascending and descending, as well as major, minor, augmented and diminished triads. Listening - tonal memory (sing back 4 - 5 note patterns.)	Identify intervals ascending and descending, as well as major, minor, augmented and diminished triads. Tonal memory - ability to sing back short phrases.
Reading:		
Rhythm	Continued emphasis on rhythmic vocabulary while making connections to written notation and the rhythm of the vocal text. Advanced meters are introduced.	Ability to read advanced rhythms and meters.

Pitch

Continued emphasis on making connections between solfège syllables/intervals and written music; with a movement towards stepwise and diatonic sight-reading.	Emphasis on solfège using accidentals and leaps in both major and minor keys.
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Musical Symbols Dynamics/Tempo

**Aesthetics and Musical Awareness
(Vocal Health, Discipline, Style of
Music, Expression)**

Continued awareness of the physical environment of singing. Enhanced concert etiquette, including listening and awareness as a performer; ability to follow a conductor and conducting gestures.	Proficient awareness of the physical environment of singing. Enhanced concert etiquette, including listening and awareness as a performer; ability to follow a conductor and conducting gestures.
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**Choral Repertoire & Technique
(Balance and Blend)**

SATB and split vocal part repertoire - emphasis on maintaining individual part within a choral group while establishing balance and blend.	SATB and greater split vocal part repertoire - balance and blend are emphasized.
--	--

Various styles of music are explored.

Advanced level repertoire from a number of musical styles is explored, including repertoire from other languages/cultures.

ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



Vocal Music

<u>Enduring Understandings</u>	<u>Essential Questions</u>
The respectful behavior of an audience shows the appreciation and value of my hard work.	What role does my voice play within the choir?
My voice is an instrument.	Is all sound music?
Participating in an ensemble builds a sense of community.	How does creating and performing music differ from listening to music?
Music is a team sport.	How does my individual behavior as a performer and/or an audience member affect the musical performance?
Singing is a way to express one's self.	How does my individual participation benefit the whole ensemble?
Music is everywhere.	What defines music?
Music is not music until humans bring it to life.	At what point does sound become music?
Each voice is unique.	How can different voice timbres be combined to change the quality of sound?
The sound of the choir is built upon the blend of each individual voice.	How can music evoke emotion?

ELEMENTARY COURSE DESCRIPTIONS: CHORAL PROGRAM



Developing Choir

This class is a developmental performance-based vocal group. The class will cover basic fundamentals of Posture and Breath Support, Tone Quality and Production, Diction, Vocal Blend and Ear Training; all taught through appropriate director chosen literature. The developing choir will meet once each week for 35 minutes. This is a mandatory rehearsal time for all participating members. Students will perform in at least two annual concerts. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Achieving Choir

This class is a developmental performance-based vocal group designed for the 4th and 5th grade students. The class will cover basic fundamentals of Posture and Breath Support, Tone Quality and Production, Diction, Vocal Blend and Ear Training; all taught through appropriate director chosen literature. The Achieving choir will meet once each week for 45 minutes. This is a mandatory rehearsal time for all participating members. Students will perform in at least two annual concerts. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

CHORAL MUSIC CURRICULUM MAP



3-5

Concepts (Standards)	Developing Choir	Achieving Choir
Posture & Support NS (1,6,7) NJCCS (1.3,1.4)	Develop an awareness of proper body alignment, and breath support while sitting and standing.	Show an awareness of proper body alignment, and breath support while sitting and standing.
Resonance & Tone Quality NS (1,6,7,9) NJCCS (1.3,1.4)	Develop a forward, clear head voice.	Develop a forward clear tone within appropriate range.
Diction NS (1,5,6,7,9) NJCCS (1.3,1.4)	Develop pure vowel sounds, and uniform consonant placement.	Continue to show an awareness of pure vowel sounds, and uniform consonant placement.
Blend/Balance & Register Consistency NS (1,6,7,9) NJCCS (1.3,1.4)	Develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.	Continue to develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
Range Extension NS (1,6,7) NJCCS (1.3,1.4)	Develop the soprano head voice and register consistency.	Continue to develop the female head voice and register consistency with ease.
Stage Presence (Energy and Focus) NS (1,6,7) NJCCS (1.3)	Develop physical awareness of body alignment during performance. Begin to develop an awareness of body energy and focus during performance. Develop ability to look at the conductor and follow basic conducting gestures.	Continue to develop a physical awareness of body alignment during performance. Begin to develop an awareness of body energy and focus during performance. Continue to develop ability to look at the conductor and follow conducting gestures.
Intonation / Pitch Awareness NS (1,5,6,7) NJCCS (1.3,1.4)	Develop and demonstrate a unison sound while focusing on intonation and blend.	Continue to develop and demonstrate a unison sound while developing part independence on unison and two part harmonies while focusing on intonation and blend.
Rhythm NS (1,5,6,7) NJCCS (1.3,1.4)	Demonstrate a continuous steady beat while singing. Develop the technique of maintaining the breathe through longer note values.	Demonstrate a continuous steady beat while singing. Develop the technique of maintaining the breathe through longer note values. Begin to develop rhythmic breathing within the repertoire.

MIDDLE SCHOOL COURSE DESCRIPTIONS: CHORAL PROGRAM



Treble Choir

This class is a developmental performance-based vocal group that encompasses 6th, 7th, and 8th grade female students. The course will cover basic fundamentals of Posture and Breath Support, Tone Quality and Production, Diction, Vocal Blend and Ear Training; all taught through appropriate director chosen literature. Treble Choir will rehearse during Common Time. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform in adjudicated festivals. Students showing consistent development will have the opportunity to audition for the Concert Choir. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Concert Choir

This class is an intermediate performance-based vocal group that encompasses 6th, 7th, and 8th grade female students and also includes vocally developing male students. This course will further increase the knowledge and application of various musical elements including: Posture and Breath Support, Tone Quality and Production, Diction, Vocal Blend and Ear Training; all taught through appropriate director chosen literature. Concert Choir students meet during Common Time. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform in adjudicated festivals. Students showing advanced vocal development will have the opportunity to also perform in the Vocal Ensemble. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Vocal Ensemble

This class is an advanced performance-based vocal group that encompasses 6th, 7th, and 8th grade students. This course will cover advanced elements of: posture and breath support, tone quality and production, diction, vocal blend and ear training; all taught through appropriate director chosen literature. The Vocal Ensemble students will meet twice a week before school in addition to their Concert Choir rehearsals. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform in adjudicated festivals. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

MIDDLE SCHOOL CURRICULUM MAP: TREBLE CHOIR



Treble Choir

Standards	Concepts	Vocal Ensemble
1.3,1.4	Posture & Support	Introduce a consistent awareness of proper body alignment, and breath support while sitting and standing.
1.3, 1.4	Resonance & Tone Quality	Introduce a forward, clear tone.
1.3, 1.4	Diction	Introduce and develop pure vowel sounds, and uniform consonant placement.
1.3, 1.4	Blend/Balance & Register	Introduce and develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
1.3, 1.4	Range Extension	Develop the female head voice and register consistency with ease and vowel modification.
1.3	Stage Presence	Demonstrate a physical awareness of body alignment during performance. Demonstrate an awareness of body energy and focus during performance while following the conductor and subtle conducting gestures.
1.1,1.3,1.4	Rhythm	Maintain the breathe through longer note values. Demonstrate rhythmic breathing within the repertoire. Chant/clap text rhythm within the repertoire.
1.1,1.3,1.4	Literature	Sing SAB/SATB music, various styles, time periods, and various languages.
1.1,1.3,1.4	Dynamics & Phrasing	Introduce and develop the range of dynamics and length of phrasing through air speed and breath support.
1.3,1.4	Notation & Music Symbols	Introduce sight-reading skills.
1.3, 1.4	Tonal Memory / Ear Training	Introduce sight-reading skills using solfege and neutral vowels in warm ups and repertoire.

MIDDLE SCHOOL CURRICULUM MAP: CONCERT CHOIR



Concert Choir

Standards	Concepts	Concert Choir
1.3, 1.4	Posture & Support	Develop an awareness of proper body alignment, and breath support while sitting and standing.
1.3, 1.4	Resonance & Tone Quality	Develop a forward, clear tone.
1.3, 1.4	Diction	Develop pure vowel sounds, and uniform consonant placement.
1.3, 1.4	Blend/Balance & Register	Develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
1.3, 1.4	Range Extension	Continue to develop the female head voice and register consistency with ease and vowel modification. Continue the development of cambiata voice (male adolescent voice).
1.3	Stage Presence	Develop a physical awareness of body alignment during performance. Demonstrate an awareness of body energy and focus during performance while following the conductor and subtle conducting gestures.
1.3, 1.4	Intonation / Pitch Awareness	Introduce and develop complex harmonies while focusing on intonation and blend.
1.1,1.3,1.4	Rhythm	Maintain the breathe through longer note values. Develop rhythmic breathing within the repertoire. Chant/clap text rhythm within the repertoire.
1.1,1.3,1.4	Literature	Sing SAB/SATB music, various styles, time periods, and various languages.
1.1,1.3,1.4	Dynamics & Phrasing	Continue to expand the range of dynamics and length of phrasing through air speed and breath support.
1.3,1.4	Notation & Music Symbols	Develop sight-reading skills.
1.3, 1.4	Tonal Memory / Ear Training	Develop sight-reading skills using solfege and neutral vowels in warm ups and repertoire.

MIDDLE SCHOOL CURRICULUM MAP: VOCAL ENSEMBLE



Vocal Ensemble

Standards	Concepts	Vocal Ensemble
1.3,1.4	Posture & Support	Demonstrate a consistent awareness of proper body alignment, and breath support while sitting and standing.
1.3, 1.4	Resonance & Tone Quality	Demonstrate a forward, clear tone.
1.3, 1.4	Diction	Demonstrate pure vowel sounds, and uniform consonant placement.
1.3, 1.4	Blend/Balance & Register	Refine uniformity of Vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
1.3, 1.4	Range Extension	Continue to develop the female head voice and register consistency with ease and vowel modification. Continue the development of cambiata voice (male adolescent voice).
1.3	Stage Presence	Demonstrate a physical awareness of body alignment during performance. Demonstrate an awareness of body energy and focus during performance while following the conductor and subtle conducting gestures.
1.3, 1.4	Intonation / Pitch Awareness	Develop and demonstrate complex harmonies while focusing on intonation and blend.
1.1,1.3,1.4	Rhythm	Maintain the breathe through longer note values. Demonstrate rhythmic breathing within the repertoire. Chant/clap text rhythm within the repertoire.
1.1,1.3,1.4	Literature	Sing SAB/SATB music, various styles, time periods, and various languages.
1.1,1.3,1.4	Dynamics & Phrasing	Continue to expand the range of dynamics and length of phrasing through air speed and breath support.
1.3,1.4	Notation & Music Symbols	Continue to develop sight-reading skills.
1.3, 1.4	Tonal Memory / Ear Training	Continue to develop sight-reading skills using solfege and neutral vowels in warm ups and repertoire.

HIGH SCHOOL CHOIR COURSE DESCRIPTIONS



Chorus Grades 9-12

5 credits/2.5 credits

Chorus - Full Year/5 credits

Chorus –Semester/2.5 credits

This class is a performance-based vocal group that encompasses 9th through 12th grade students. Elements of Performance: style, posture and breath support, tone quality and production, diction, vocal blend and ear training; will be taught through appropriate director chosen literature and technique/reading materials. Students will perform in at least 2 annual concerts. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Honors Concert Choir

Grades 10-12

5 credits

Honors Grade Weighting

This class is an advanced performance-based vocal group that encompasses 10th through 12th grade students. Admission is by audition, the course is honors weighted. This course will cover advanced elements choral performance. Elements of Performance: style, posture and breath support, tone quality and production, diction, vocal blend and ear training; will be taught through appropriate director chosen literature and technique/reading materials. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform in adjudicated festivals and community performances. There are rehearsal and performance requirements outside of the regular school schedule. The course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

HIGH SCHOOL CURRICULUM MAP: CHOIR



Standards	Concepts	Chorus
1.3 ,1.4	Posture & Support	Show an awareness of proper body alignment, and breath support while sitting and standing.
1.1,1.3,1.4	Resonance & Tone Quality	Develop a forward clear tone within appropriate range.
1.3 ,1.4	Diction	Show an awareness of pure vowel sounds, and uniform consonant placement.
1.3 ,1.4	Blend/Balance & Register Consistency	Demonstrate uniformity of Vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
1.3 ,1.4	Range Extension	Continue to develop the female head voice and register consistency with ease. In some instances, development of cambiata voice (male adolescent voice).
1.2	Stage Presence (Energy and Focus)	To develop a physical awareness of body alignment during performance. Develop an awareness of body energy and focus during performance. Develop ability to look at the conductor and follow conducting gestures.
1.3 ,1.4	Intonation / Pitch Awareness	Develop and demonstrate a unison sound while developing part independence on four to eight part harmonies; focusing on intonation and blend.
1.2,1.3,1.4	Rhythm	Demonstrate a continuous steady beat while singing. Develop the technique of maintaining the breath through longer phrases Develop and demonstrate rhythmic breathing within the repertoire. Chant/clap text rhythm within the repertoire.
1.1, 1.2 ,1.3, 1.4	Literature	Sing SATB, SAB and further discuss various styles, time periods, and various languages.
1.1,1.2,1.3,1.4	Dynamics & Phrasing	Continue to expand the range of dynamics and length of phrasing through air speed and breath support.
1.2,1.3,1.4	Notation & Music Symbols	Demonstrate an understanding of musical systems by tracking a part. Identify and demonstrate basic note values, pitches (solfege) and symbols through repertoire. Demonstrate an understanding of basic musical notation and markings. Develop sight-reading skills in major and minor keys.
1.3 ,1.4	Tonal Memory / Ear Training	Develop sight-reading skills using solfege and neutral vowels in warm ups and repertoire. Basic Intervals.

HIGH SCHOOL CURRICULUM MAP: CONCERT CHOIR



Standards	Concepts	Concert Choir
1.3,1.4	Posture & Support	Demonstrate a consistent awareness of proper body alignment, and breath support while sitting and standing.
1.3,1.4	Resonance & Tone Quality	Demonstrate a forward, clear tone. Understands the appropriate use of different tone qualities for different literature.
1.3,1.4	Diction	Demonstrate pure vowel sounds, and uniform consonant placement.
1.3,1.4	Blend/Balance & Register Consistency	Refine uniformity of Vowels, blend of tone, and smooth transition between head and chest voice within the ensemble. Understand differences in balance and blend with regard to various groupings and different styles of music.
1.3,1.4	Range Extension	Continue to develop the range and register understanding of the individuals within the ensemble.
1.3	Stage Presence (Energy and Focus)	Understand the dynamic of performance as well as the demands of different venues and situations. Demonstrate a physical awareness of body alignment during performance. Demonstrate an awareness of body energy and focus during performance while following the conductor and subtle conducting gestures.
1.3,1.4	Intonation / Pitch Awareness	Develop and demonstrate complex harmonies while focusing on intonation and blend.
1.1,1.3,1.4	Rhythm	Maintain the breathe through longer phrasings. Demonstrate rhythmic breathing within the repertoire. Chant/clap text complex rhythm within the repertoire and in sight-reading situations.
1.1,1.3,1.4	Literature	Sing high level repertoire and masterworks from various styles, time periods, and in various languages.
1.1,1.3,1.4	Dynamics & Phrasing	Continue to expand the range of dynamics and length of phrasing through air speed and breath support.

High School Choir Materials List

- 7-4 step risers with backs
- student chairs
- Acoustic Piano
- Choral Literature
- Dry Erase Staff Board
- Pencils
- iTunes
- Garage Band
- Microphone
- Computers
- iPod
- 1/8" iPod audio wire
- Access to Garage Band, YouTube via laptop computers
- Audio Recorders (i.e. Snowball mic, Zoom recorders)



Instrumental Music

BAND PROGRAM



Program Summary:

All students will perform and understand music at a developmentally appropriate level. Students will learn instrument-specific technique, as well as ensemble and musicianship skills. This program is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Program Rationale:

Instrumental Music fosters: creativity, critical thinking, problem solving, discipline, and perseverance. Students will learn character values, cultural awareness, and accountability as they work to be a contributing member of a group.

Primary Interdisciplinary Connections:

- Social Studies – History and Culture of the composer, literature and time periods being studied.
- Music Theory – Rhythms, sonorities, musical form
- Health – Hygiene of instrument and instructional environment
- World Language Music terminology

21st Century Connections

S= Skills; A= Awareness; L= Literacy; T= Traits

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES: <input checked="" type="checkbox"/> Cooperation <input checked="" type="checkbox"/> Assertion <input checked="" type="checkbox"/> Responsibility <input checked="" type="checkbox"/> Empathy <input checked="" type="checkbox"/> Self Control
A	<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cross Cultural Awareness <input type="checkbox"/> Career Awareness
L	<input checked="" type="checkbox"/> Content <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Civic Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input checked="" type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input checked="" type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners <input type="checkbox"/> Other:

Technology

Audio compact discs, video tapes, digital video discs to demonstrate various instrumental techniques

Metronomes

Tuners

Internet, radio and recordings used as listening resources

Software programs used for musical arranging and as music theory learning tools

Blogs to promote active and critical listening skills, which will allow students to communicate their musical and emotional thoughts regarding the literature they are currently studying.

Program Delivery:

Presentation of musical concepts through:

- Visual Examples
- Aural perception exercises
- Demonstration
- Lecture/Background of Literature and Composer
- Performance and critique

Reinforcement of instrumental concepts through exercises for:

- Fingering
- Articulation
- Rhythm exercises

Analysis and discussions of instrumental nuances

- Intonation
- Instrumental Range
- Maintenance of instrument and accessories

Terminology

Tempo

Tone

Timbre

Melody

Harmony

Intonation

Articulation

Dynamics

Balance/Blend

Time Signature

Key Signature

Technique, Posture, Embouchure

Scales, Chords

Phrasing

Conducting Cues

Assessments

Evaluations of individual performance

Participation in required performances

Mid-term and Final assessments

Teacher observation of:

Ability to play literature using principals emphasized

Maintaining sound musical standards of performance

Showing sensitivity in performance and in rehearsals
Actively following a conductor in rehearsals and performance
Mastery of technical skill development
Adjudication of chosen festivals

Resources

Musical Literature
Recordings
Professional Development Opportunities – Conventions, Clinics
Periodicals
Internet/technology
Technical Studies and supplemental materials
I Recommend
Bach and Beyond Chorale Studies

Materials used at each level

Quality, appropriate band concert literature. Literature must reflect demands of the curriculum including key techniques that encompass a variety of styles.
Instrumental accessories appropriate for group and demands of literature being performed.
School-owned large instruments (alto clarinets, bass and contra bass clarinets, oboes, bassoons, English horns)
Lock-up space to preserve the safety of school and student-owned instruments
Korg Chromatic Tuners
Internet
Recordings
Music Stands and stand carts
Student Chairs
Piano
Baton
Conductor's podium
Movable cart
Sibelius
Finale
Pencils
Folders
Scale Sheets
Assignment Sheets
Dry Erase Board and Markers/accessories
Instrument Repair Kits/Tools
Affiliated Instrument Repair/Rental Shop (City Music Center)
Lockable storage
Overhead projector
Computer Projector

ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS: BAND PROGRAM



<u>Rhythm</u>		
Enduring Understandings	Essential Questions	Learning Activities
Participating in an ensemble builds a sense of community	What role does my instrument play within an ensemble?	
Playing an instrument fosters responsibility.	Is all sound music?	
Music is a team sport.	How does creating and performing music differ from listening to music?	
Playing an instrument is a way to express one's self.	What is the role of music in my life?	
Playing an instrument enables one to communicate without words.	How does my individual participation benefit the whole ensemble?	
Music is everywhere.	How does playing an instrument allow me to express myself?	
Music is not music until humans bring it to life.	How does my individual behavior as a performer and/or an audience member affect the musical performance?	
The respectful behavior of an audience shows the appreciation and value of my hard work.	What is acceptable audience behavior and how can that message best be conveyed to the audience?	

<u>Melody</u>		
Enduring Understanding	Essential Questions	Learning Activities
The human voice is melodic.	What is the relationship between melody and speech?	Sing with and without accompaniment
Pitches are the high and low sounds of music.	How does melody make you feel?	Echo sing
Melody has shape.	Does all melody have contour?	Student led call & response
Vocal communication has natural melodic contour.	What makes a conversation musical?	Sing alone and in groups
		Sing with solfege syllables
		Sing on text
		Play on instruments
		Read basic patterns
		Improvise melodic patterns

		Dictation
		Error detection
		Compose
		Notate
		Critique
		Compare & Contrast

<u>Aesthetics</u>		
Enduring Understanding	Essential Questions	Learning Activities
Music likes and dislikes are individual.	Why do we like the music we like?	Listening to music of varied styles and genres
Music can be made from anything.	How does music impact our lives?	Discussion around literature, feelings, opinions
Music builds a sense of community.	Is all sound music?	Self-reflection
Music is everywhere.	Why do we listen to music?	Comparing & contrasting
Music is a universal language.		
Music is a part of all cultures.		
Music tells a story through time.		

SCOPE AND SEQUENCE: BAND PROGRAM



RHYTHM	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
whole note	I	D	D	D	D	DR	R	R	R
whole rest	I	D	D	D	D	DR	R	R	R
quarter note	I	D	D	D	D	DR	R	R	R
quarter rest	I	D	D	D	D	DR	R	R	R
half note	I	D	D	D	D	DR	R	R	R
half rest	I	D	D	D	D	DR	R	R	R
dotted half	I	D	D	D	D	DR	R	R	R
groups of two eighth notes	I	D	D	D	D	DR	R	R	R
multi measure rests	I	D	D	D	D	DR	R	R	R
tied notes	I	D	D	D	D	DR	R	R	R
#/4 meters	I	D	D	D	D	DR	R	R	R
meters other than #/4				ID	DR	DR	R	R	R
counting using numbers	I	D	D	D	D	DR	R	R	R
steady beat / pulse	I	D	D	D	D	DR	R	R	R
single eighth note/rests		I	D	D	D	DR	R	R	R
dotted quarter		I	D	D	D	DR	R	R	R
subdivision (counting)	I	D	D	D	D	DR	R	R	R
syncopation	I	D	D	D	D	DR	R	R	R
meter change		I	D	D	D	DR	R	R	R
sixteenth notes/rests			I	D	D	D	DR	R	R
triplets			I	D	D	D	DR	R	R
dotted eighth sixteenth				I	D	D	DR	R	R
multi meters						I	D	R	R
odd number note groups						I	D	R	R
extreme tempi						I	D	R	R
TONE	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Quality Instrument-Specific Sound Production	I	I	D	D	D	DR	R	R	R
Tone colors					I	D	D	R	R
ARTICULATION	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Tonguing	I	D	D	D	D	DR	R	R	R
Slur	I	D	D	D	D	DR	R	R	R
Staccato		I	D	D	D	DR	R	R	R
Legato		I	D	D	D	DR	R	R	R
Accent			I	D	D	DR	R	R	R

Marcato			I	D	D	DR	R	R	R
Tenuto			I	D	D	DR	R	R	R
Double Tonguing					I	ID	D	R	R

PITCH/INTONATION	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Matching Pitch (i.e. partials/overtones)	I	D	D	D	D	DR	R	R	R
Maintain a steady pitch in tune	I	D	D	D	D	DR	R	R	R
Understand the basic concept of tuning-flat and sharp	I	I	D	D	D	DR	R	R	R
Demonstrate knowledge of specific instrument pitch tendencies		I	D	D	D	DR	R	R	R
Perform notes in tune in an ensemble setting	I	D	D	D	D	DR	R	R	R
MUSICAL TERMS/INFUSED THEORY	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Tempo	I	D	D	D	D	DR	R	R	R
Dynamics	I	D	D	D	D	DR	R	R	R
Style/Phrasing	I	D	D	D	D	DR	R	R	R
Repeats	I	D	D	D	D	DR	R	R	R
Fermata		I	D	D	D	DR	R	R	R
D.C./ D.S. /Coda		I	D	D	D	DR	R	R	R
Caesura (//				I	D	D	R	R	R
Solo vs. Soli			I	D	D	R	R	R	R
Tutti					I	D	R	R	R
Key Signatures		I	D	D	D	D	R	R	R
Accidentals	I	D	D	D	D	DR	R	R	R
Enharmonic Spellings		I	D	D	D	DR	R	R	R
Form (Structure	I	D	D	D	D	DR	R	R	R
Chromatics				I	D	D	DR	R	R
Intervals						I	D	D	R
Melodic Notation/Note Reading	I	D	D	D	D	DR	R	R	R
Sight Reading	I	D	D	D	D	DR	R	R	R
STYLE / GENRE	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Concert and Contest Literature		I	D	D	D	DR	R	R	R
Chorale			I	D	D	D	R	R	R
Patriotic/March		I	D	D	D	DR	R	R	R
Fanfare					I	D	R	R	R
Folk Songs	I	D	D	D	D	DR	R	R	R
Overture					I	D	D	R	R
Introduction to Style / Genre	I	D	D	D	D	DR	R	R	R
TECHNIQUE	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
<i>Wind Instruments:</i>									
Hand position	I	D	D	D	D	DR	R	R	R
Embouchure	I	D	D	D	D	DR	R	R	R

Breathing	I	D	D	D	D	DR	R	R	R
Posture	I	D	D	D	D	DR	R	R	R
Articulation	I	D	D	D	D	DR	R	R	R
Note Release	I	D	D	D	D	DR	R	R	R
Scales	I	D	D	D	D	DR	R	R	R
Fingerings	I	D	D	D	D	DR	R	R	R
Vibrato					I	D	D	R	R
Percussion Instruments:									
<i>Pitched Percussion:</i>									
Hand positions	I	D	D	D	D	DR	R	R	R
Stroke	I	D	D	D	D	DR	R	R	R
Scales (Mallet Specific)	I	D	D	D	D	DR	R	R	R
<i>Non Pitched Percussion:</i>									
Hand positions	I	D	D	D	D	DR	R	R	R
Stroke	I	D	D	D	D	DR	R	R	R
Rudiments	I	D	D	D	D	DR	R	R	R
Pitched/Non Pitched Instrument Rotation Within the Ensemble	I	D	D	D	D	DR	R	R	R
MAINTENANCE	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Instrument Assembly/Disassembly	I	D	D	D	D	DR	R	R	R
Instrument Lubrication	I	D	D	D	D	DR	R	R	R
Reed Maintenance/Rotation	I	D	D	D	D	DR	R	R	R
Instrument Specific Cleaning	I	D	D	D	D	DR	R	R	R
ETIQUETTE	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
As a performer	I	D	D	D	D	DR	R	R	R
As an audience member	I	D	D	D	D	DR	R	R	R
TECHNOLOGY	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
	4	5	6	7	8	9	10	11	12
Metronome	I	D	D	D	D	DR	R	R	R
Tuner	I	D	D	D	D	DR	R	R	R
Blog			I	D	D	DR	R	R	R
Music notation software			I	D	D	DR	R	R	R

ELEMENTARY INSTRUMENTAL COURSE DESCRIPTIONS:

BAND



BEGINNING BAND

This is a beginning performance-based group that includes all first year instrumentalists and will benefit from being in this group. This course will cover basic fundamentals of rhythm, note reading, posture, watching the conductor, and learning how to perform as a group. These fundamental elements will be presented through one mandatory group lesson each week for 30 minutes and one mandatory ensemble rehearsal each week for 45 minutes. Students will perform in at least one concert by the end of the year. **This course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)**

ADVANCED BAND

This is an intermediate performance-based group that includes second year instrumentalists and others who are proficient to be in the ensemble. This course will further develop the knowledge and application of various musical elements including: rhythm, note reading, posture, articulation, dynamics, following the conductor, and performing as a group. These fundamental elements will be presented through one mandatory group lesson each week for 30 minutes and one mandatory ensemble rehearsal each week for forty-five minutes. Students will perform in at least two annual concerts. Students in 5th grade may also have the opportunity to perform in district festivals at the discretion of the director. **This course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)**

JAZZ BAND

This is an advanced elementary school instrumental ensemble and designed for students who are becoming strong independent learners. Students will work on level appropriate jazz and pop music arrangements. Students will not receive a lesson on their jazz band music and therefore must prepare for all rehearsals independently. This ensemble is in addition to participation in advanced band. This is an auditioned group.

LESSONS

In addition to the ensemble rehearsal once every week, all instrumental music students receive one 30-minute group music lesson once every week. Instrumental music students are released from class for this purpose. Students are responsible for making up the work that they missed in class. Students will be given weekly assignments to prepare for ensemble rehearsal, small group lessons, and concerts. Students will be assessed on the combination of class participation and performance in group lessons and ensembles. Group music lessons are mandatory. A student who forgets their instrument or music on their assigned lesson day or ensemble day is still required to attend.

TEXT BOOK

Accent on Achievement

ELEMENTARY CURRICULUM MAP: BEGINNING BAND



Standard	Concept	Knowledge / Skills
		What students need to know (nouns) & do (verbs)
1.1, 1.3	Rhythm	Play and count, using numbers: whole, half, quarter, eighth in pairs, and dotted half notes. Play and count, using numbers: whole, half, and quarter rests.
1.1, 1.3	Range	Play B-flat concert major penta-scale
1.1, 1.3, 1.4	Articulation & Phrasing	Recognize, identify, and play tongued, slurred notes, and breath marks for wind instruments. Demonstrate correct note attacks and releases.
1.1, 1.3, 1.4	Dynamics	Recognize, identify, and play piano and forte.
1.1, 1.3	Set-up	Assemble instrument properly, embouchure formation, interpret fingering chart, and proper hand/playing position.
1.3	Instrument Care	Properly disassemble, maintain (hygiene, and store instrument.)
1.1, 1.3, 1.4	Ensemble Skills	Understand when to start and stop with the conductor as well as following a four-beat pattern. Maintain a steady beat. Rehearsal etiquette.
1.1, 1.3	Music Symbols & Notation	Recognize and understand time signatures, bar line, repeat sign, ties, accidentals, clefs, staff, and note names.
1.1, 1.3, 1.4	Tempo	Recognize, identify, and play fast, slow, and moderate.
1.1, 1.3, 1.4	Intonation/ Pitch	Demonstrate proper sound production, breath support, correct partials, and pitch accuracy,
1.1, 1.2, 1.3, 1.4	Style/Genre	Understand different musical styles, genre, and form as it applies to musical literature.

ELEMENTARY CURRICULUM MAP: ADVANCED BAND



Standard	Concept	Knowledge / Skills
		What students need to know (nouns & do (verbs
1.1, 1.3	Rhythm	Play and count, using numbers: single eighth notes and rests, and dotted quarter notes.
1.1, 1.3	Range	Play B-flat concert major scale in one octave.
1.1, 1.3, 1.4	Articulation & Phrasing	Recognize, identify, and play accents, staccato, and legato notes for wind instruments.
1.1, 1.3, 1.4	Dynamics	Recognize and play mezzo piano and mezzo forte as well as crescendo and decrescendo.
1.1, 1.3	Set-up	Reinforce proper set-up, and understand tuning procedure.
1.3	Instrument Care	Reinforce proper instrument care
1.1, 1.3, 1.4	Ensemble Skills	Recognize conductor's dynamic indications; understand and follow a two and three beat pattern. Adjust balance in relation to the ensemble.
1.1, 1.3	Music Symbols & Notation	Recognize and understand key signatures, fermata, multiple measure rests, alternate ending symbols.
1.1, 1.3, 1.4	Tempo	Recognize, identify, and play tempo markings in literature.
1.1, 1.3, 1.4	Intonation/ Pitch	Reinforce year one.
1.1, 1.2, 1.3, 1.4	Style/Genre	Reinforce year one.

MIDDLE SCHOOL COURSE DESCRIPTIONS: BAND



In order to meet the diverse learning needs and ability levels of middle school musicians, students will be placed in a performance-based ensemble defined by the following literature appropriate criteria.

CONCERT BAND

This class is a developmental performance-based group that encompasses 6th, 7th, and 8th grade students. This course will cover basic fundamentals of tone production, note reading, rhythm, technique, articulation, and style through appropriate director-chosen literature. These elements of music will be presented through one weekly group lesson and two mandatory before school rehearsals. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform at adjudicated festivals. Students showing advanced proficiency on their instrument may have the opportunity to advance to the Symphonic band at the discretion of the director. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

SYMPHONIC BAND

This class is an intermediate performance-based group that encompasses 6th, 7th, and 8th grade students. This course will further increase the knowledge and application of various musical elements including tone production, note reading, rhythm, technique, articulation, and style through appropriate director-chosen literature. These elements of music will be presented through one weekly group lesson and two mandatory before school rehearsals. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform at adjudicated festivals. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

JAZZ ENSEMBLE

The Jazz Ensemble is an accelerated performing ensemble specializing in music from the Jazz/Big Band Era. Highly qualified, dedicated students will be accepted by audition only. The Jazz Ensemble meets 3 days a week before school on days designated in the fall. Enrollment in good standing in one of the concert bands or orchestras is mandatory for placement in the Jazz Ensemble. Students will perform in at least 2 annual concerts. Students will also have the opportunity to perform at adjudicated festivals. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

JAZZ BAND

The Jazz Band is an advanced performing ensemble specializing in music from the Jazz/Big Band Era. Highly qualified, dedicated students will be accepted by audition only. The Jazz Band meets 3 days a week before school on days designated in the fall. Enrollment in good standing in one of the concert bands or orchestras is mandatory for placement in the Jazz Band. Students will perform in at least 2 annual concerts. Students will also have the opportunity to perform at adjudicated festivals. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

LESSONS
All instrumental music students receive one 40-minute group music lesson each week. Instrumental music students are released from their “Prime Time” classes for this purpose. Music lessons are not optional and are graded each week. A student who forgets his/her instrument or music on their assigned lesson day is still required to attend their music lesson. A school owned instrument may be borrowed if one is available. Students will be assessed through formative and summative assessments. This course is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

MIDDLE SCHOOL CURRICULUM MAP: CONCERT BAND



Standard	Concept	Knowledge / Skills
		What students need to know (nouns) & do (verbs)
1.1, 1.3, 1.4	Rhythm	Basic understanding and demonstration of rhythm including: whole notes through dotted eighth/sixteenth notes and eighth note triplets. Students will demonstrate knowledge of numeric counting, subdivision, syncopation, beat vs. rhythm, time signatures including 4/4, 3/4, and 2/4.
1.1, 1.3, 1.4	Rhythm	Students will demonstrate rhythmic benchmarks specific to instruments
1.1, 1.3, 1.4	Tone	Quality instrument and specific sound production
1.1, 1.3, 1.4	Tone	Sustained, supported breath and tone with correct embouchure and posture
1.1, 1.3, 1.4	Articulation & Phrasing	Basic understanding and performance of appropriate articulation on instrument
1.1, 1.3, 1.4	Articulation & Phrasing	Basic understanding and performance of articulation symbols
1.1, 1.3, 1.4	Intonation/ Pitch	Basic understanding of intonation (sharp vs. flat and necessary adjustment
1.1, 1.3, 1.4	Intonation/ Pitch	Successful use of tuner in lessons and rehearsals
1.1, 1.2, 1.3, 1.4	Musical Terms/ Infused Theory	Basic understanding and application of key signatures, enharmonic, accidentals, notation, symbols and terms, dynamics, sight reading (in lessons and scales connected to literature being studied
1.1, 1.2, 1.3, 1.4	Style/Genre	Study and/or perform varied styles and genres of appropriate grade level music
1.1, 1.3, 1.4	Technique	Develop and maintain instrument specific embouchure
1.1, 1.3, 1.4	Technique	Demonstrate and maintain sustained, supported breath and tone throughout a musical phrase.
1.1, 1.3, 1.4	Technique	Demonstrate and maintain proper posture and hand position
1.1, 1.3, 1.4	Technique	Demonstrate the ability to rotate through pitched/non-pitched percussion instruments: traps, battery, mallets
1.1, 1.3, 1.4	Technique	Basic performance of the range of dynamics

1.1, 1.3, 1.4	Technique	Demonstrate and perform proper fingerings, scales and rudiments connected to literature
1.1, 1.3, 1.4	Technique	Introduce and develop inner hearing as related to pitch - sing instrumental parts
1.3	Maintenance	Demonstrate the ability to clean, lubricate, assemble, disassemble and store instrument properly
1.3	Maintenance	Demonstrate the ability to rotate and properly maintain reeds at performance quality
1.1, 1.2, 1.3, 1.4	Technology	Awareness and/or usage of music resource technology including metronome, tuner, blogs, and music notation/recording software
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Basic understanding of concert etiquette as performer/audience member
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Successfully follow conductor cues, dynamic gestures, and beat patterns
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Basic understanding of rehearsal structure and routine
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Develop an awareness of melody vs. accompaniment
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Being a productive and adaptable member of the ensemble
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Demonstrate the ability to critically listen to and assess ensemble performance

MIDDLE SCHOOL COURSE DESCRIPTIONS: SYMPHONIC BAND



Standard	Concept	Knowledge / Skills
		What students need to know (nouns & do (verbs
1.1, 1.3, 1.4	Rhythm	Understanding and demonstration of rhythm including: whole notes through dotted eighth/sixteenth notes and eighth note triplets. Students will demonstrate knowledge of numeric counting, subdivision, syncopation, beat vs. rhythm, time signatures including 4/4, 3/4, 2/4, 6/8, cut time.
1.1, 1.3, 1.4	Rhythm	Students will demonstrate rhythmic benchmarks specific to instruments
1.1, 1.3, 1.4	Rhythm	Introduce the concepts of simple and compound meter and subdivision to sixteenth notes
1.1, 1.3, 1.4	Tone	Quality instrument and specific sound production through a greater range of the instrument.
1.1, 1.3, 1.4	Tone	Sustained, supported breath and tone with correct embouchure and posture while increasing instrument specific playable range
1.1, 1.3, 1.4	Articulation & Phrasing	Maintain and perform appropriate articulation on instrument
1.1, 1.3, 1.4	Articulation & Phrasing	Maintain and enhance understanding and performance of a larger variety of articulation symbols
1.1, 1.3, 1.4	Intonation/ Pitch	Become more aware of instrument specific pitch and intonation as related to individual and ensemble responsibility. Develop basic understanding of playing in tune.
1.1, 1.3, 1.4	Intonation/ Pitch	Successful use of tuner in lessons and rehearsals
1.1, 1.2, 1.3, 1.4	Musical Terms/ Infused Theory	Increased understanding to and application of key signatures, rhythmic and melodic modulations, enharmonic, accidentals, notation, symbols and terms, dynamics, sight reading (in lessons and scales connected to literature being studied
1.1, 1.2, 1.3, 1.4	Style/Genre	Study and/or perform varied styles and genres of appropriate grade level music
1.1, 1.3, 1.4	Technique	Maintain instrument specific embouchure for increased range and tone development
1.1, 1.3, 1.4	Technique	Maintain sustained, supported breath and more developed open tone throughout a musical phrase.
1.1, 1.3, 1.4	Technique	Maintain proper posture and hand position

1.1, 1.3, 1.4	Technique	Demonstrate the ability to rotate through pitched/non-pitched percussion instruments: traps, battery, mallets
1.1, 1.3, 1.4	Technique	Increased range and control of dynamics
1.1, 1.3, 1.4	Technique	Demonstrate and perform proper fingerings, appropriate alternate fingerings, scales and rudiments connected to literature
1.1, 1.3, 1.4	Technique	Introduce and develop partials, intervals, overtones and melodic direction
1.1, 1.3, 1.4	Technique	Introduce and develop inner hearing as related to pitch - sing instrumental parts
1.3	Maintenance	Accepts the responsibility of on-going cleaning, lubricating, assembling, disassembling and storing instrument properly
1.3	Maintenance	Accepts the responsibility of on-going rotation and proper maintenance of reeds at performance quality
1.1, 1.2, 1.3, 1.4	Technology	Exhibits a stronger awareness and/or usage of music resource technology including metronome, tuner, blogs, and music notation/recording software
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Acceptable understanding of concert etiquette as performer/audience member
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Successfully follow conductor cues, dynamic gestures, beat patterns and expressive interpretation
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Maintain and reinforce rehearsal structure and routine
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Develop an awareness of solo, section & ensemble
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Develop a strong sense of role within the ensemble
1.1, 1.2, 1.3, 1.4	Ensemble Skills	Demonstrate the ability to critically listen to and assess ensemble performance

HIGH SCHOOL COURSE DESCRIPTIONS: BAND



CONCERT BAND - GRADE 9

5 credits/2.5 credits

H17339 - Concert Band-Full Year/5 credits

H17340 -Concert Band-Semester/2.5 credits

This is the only Band choice for freshmen.

Prerequisite: Signature of music teacher

Participation and performance in concerts are required.

Concert Band is the only instrumental music course available to 9th grade band students. Students must sign up for this course either through HAP Music or HAP Music Option II for credit. It is designed to expose the student to many forms, styles and composers of music. Students develop their musical abilities in style, technique, elementary theory and simple analysis. All students are members of the Concert Band and, to the extent possible, are scheduled for a technique lesson once every two weeks. All members will be eligible for membership in Marching Band and small ensembles. Students will be required to attend extra pre-concert rehearsals in addition to their own daily practice. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

SYMPHONIC BAND - GRADES 10-12

5 credits/2.5 credits

H17341 - Symphonic Band-Full Year/5 credits

H17342 - Symphonic Band-Semester/2.5 credits

Prerequisite: Audition (previous year's mid-term exam) and signature of music teacher

Participation and performance in concerts are required.

Symphonic Band is a course for instrumental students with advancing skill on band instruments. It is designed to expose the student to demanding Band Literature. Students will develop advanced performing concepts. All students will be required to attend extra pre-concert rehearsals in addition to their own daily practice. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

HONORS WIND ENSEMBLE - GRADES 10-12

5 credits

Honors Grade Weighting

H17359 - Honors Wind Ensemble - Full Year

Prerequisite: Audition (previous year's mid-term exam) and signature of music teacher

Participation and performance in concerts are required.

Wind Ensemble is a course for advanced instrumental students. It is designed to provide a high level musical experience. Students will be required to attend extra rehearsals in addition to their own daily practice. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

LESSONS

In addition to regularly scheduled ensemble rehearsals, all instrumental music students receive no less than two lessons each marking period. Lessons can be either individual or small groups, as scheduling allows. Depending upon the availability of their instructor, band students can take lessons during HAP, lunch, or during physical education provided that the lesson occurs in a week where the student would normally have three blocks of physical education that week and the student is in good standing in their physical education class. Students will be given assignments to prepare for ensemble rehearsal, small group lessons, and concert performances/festivals. Students will receive a grade based on the combination of class participation and performance assessments during lessons and concerts. Music lessons are not optional and are graded. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

HIGH SCHOOL CURRICULUM MAP: CONCERT BAND



Standard	Concept	Knowledge / Skills
		What students need to know (nouns & do (verbs
1.1, 1.3	Instrumental Technique	Advance in the knowledge of fundamental instrumental technique including breath control, intonation, articulation and technical facility.
1.1, 1.3	Rhythm	Understand rhythms at grade III to III ½ and play simple, compound and asymmetrical meters
1.1, 1.3	Musicianship	Develop abilities to rehearse/perform in an ensemble demonstrating balance and blend as it relates to the pyramid of sound, intonation and good critical listening skills.
1.4	Aesthetic Awareness	Increase aesthetic awareness in music through listening and playing appropriate repertoire.
1.2, 1.4	History/Genre	Learn to recognize and distinguish the following musical styles and eras: Marches, Classical, 20/21st Century, Jazz, and Multi -cultural roots.
1.2, 1.4	Cultural	Learn and understand the life and cultural/social influences upon the composers of works being studied.
1.4	Critical Listening	Develop the ability to evaluate/critique performance in class and as a knowledgeable member of an audience.
1.1, 1.3	Technical	Demonstrate breath control and intonation
		Tune own instrument and discern intonation in relationship to other instruments and intervals
		Demonstrate correct body and instrument posture
		Use exercises designed to further support posture and embouchure, facility, reading and sight-reading skills
		Play with proper tone characteristic of instrument
		Use of "Bach and Beyond" Chorale studies and "I Recommend"
1.3	Scales, Articulation, and Rudiments	Play all diatonic scales within the prescribed range at q=50 (quarter- eighth rhythm and two octave chromatic scale q=50
		Range: learn to play all notes at a fundamental level, on individual instrument, within the following ranges:
		Picc - D3 to f5, Flute C3 to F5, Oboe Bb2 to C5 Clarinet E2-C5 Low Clarinets Eb 2 tp G4,, Saxophone Bb2-D5, Bassoon Bb0-Eb3, Trumpet F#2-G4, French Horn f2-g4 Trombone/Baritone F1-F3 and Tuba E0-D2
		Use of "I Recommend"
1.1, 1.3	Rhythm and Meter Values	Learn to play and subdivide rhythms in grade II-III 1/2 level music. Play comfortably in simple, compound and symmetrical meters
1.1, 1.3	Theory	Identify major and minor key signatures Understand simple and compound meters as it applies to counting and following a conductor. Learn to use standard music terminology as it applies to tempo, dynamics, articulation and form. Develop a foundation of fundamental musical knowledge including key signatures, meter and terminology.
1.2	Historical/ Cultural	Develop a knowledge base of musical styles and languages from the different eras of Western music Explore non-western influences and inspirations for composition

HIGH SCHOOL CURRICULUM MAP: SYMPHONIC BAND



Standard	Concept	Knowledge / Skills
		What students need to know (nouns & do (verbs
1.1, 1.3	Instrumental Technique	Further advance knowledge of fundamental instrumental techniques
1.1, 1.3	Rhythm	Understand subdivided rhythms at grade III 1/2 and IV 1/2 levels and develop rhythmic competency in simple, compound and asymmetrical meters.
1.1, 1.3	Musicianship	Enhanced abilities to rehearse/perform in an ensemble demonstrating balance and blend as it relates to the pyramid of sound, intonation and enhanced critical listening skills.
1.4	Aesthetic Awareness	Increase aesthetic awareness in music through listening and playing appropriate repertoire.
1.2, 1.4	History/Genre	Further develop the ability to distinguish the following musical styles and eras: Marches, Classical, 20/21st Century, Jazz, and Multi-cultural roots.
1.2, 1.4	Cultural	Understand and intelligently discuss the life and cultural/social influences upon composers' works being studied.
1.4	Critical Listening	Evaluate and critique performances at a more advanced level I class and as a knowledgeable member of an audience.
1.1, 1.3	Technical	Breath control and intonation
		Tune own instrument and discern intonation in relationship to other instruments and intervals
		Demonstrate correct body and instrument posture
		Use exercises designed to further support posture and embouchure
		Increase technical facility, reading and sight-reading skills
		Play with proper tone characteristic of instrument; develop vibrato as appropriate
		Use of <u>Bach and Beyond</u> Chorale studies
1.3	Scales, Articulation, and Rudiments	Play all diatonic scales within the prescribed range at q=50 (quarter- eighth rhythm and two octave chromatic scale q=72

		Percussionists further their abilities in moderately advanced rudiments
		Ranges: play all notes on their respective instruments Use of <u>I Recommend</u>
1.1, 1.3	Rhythm and Meter Values	Learn to play and subdivide rhythms in grade III 1/2 and IV level music Play comfortably in simple, compound, and asymmetrical meters
1.1, 1.3	Theory	Identify all major and minor key signatures Understand simple and compound meters as it applies to counting and following a conductor Understand music terminology as it applies to tempo, dynamics, articulation, and form. Further develop a fundamental musical knowledge of key signatures (including minor, meters and technology).
1.2	Historical/Cultural	Understand and intelligently discuss musical styles and languages from the different eras of Western music Understand and intelligently discuss the non-western influences and inspirations for compositions

HIGH SCHOOL CURRICULUM MAP: WIND ENSEMBLE



Standard	Concept	Knowledge / Skills
		What students need to know (nouns & do (verbs
1.1, 1.3	Instrumental Technique	Demonstrate instrumental techniques at the advanced level
1.1, 1.3	Rhythm	Understand subdivided rhythms at IV-VI levels and develop rhythmic competency in simple, compound and asymmetrical meters
1.1, 1.3	Musicianship	Rehearse/perform in an ensemble demonstrating an advanced level of balance and blend as it relates to the pyramid of sound, intonation and critical listening skills.
1.4	Aesthetic Awareness	Demonstrate aesthetic awareness in music through listening and playing advanced repertoire
1.2, 1.4	History/Genre	Understand and critically analyze the following musical styles and eras: Marches, Renaissance, Baroque, Classical, Romantic, 20/21st Century, Jazz, and Multi-cultural roots. Recognize style as appropriate to the composer.
1.2, 1.4	Cultural	Understand and critically analyze the life and cultural/social influences upon the composers of the works being studied at an advance level.
1.4	Critical Listening	Evaluate and critique performances at a more advanced level in class and as a knowledgeable member of an audience.
1.3	Technical	Breath control and intonation
		Tune own instrument and discern intonation in relationship to other instruments and intervals
		Demonstrate correct body and instrument posture
		Use exercises designed to further support posture and embouchure, facility, reading and sight-reading skills
		Play with proper tone characteristic of instrument, develop vibrato as appropriate.
		Use of "Bach and Beyond" Chorale studies
1.3	Scales, Articulation, and Rudiments	Play two octave chromatic scales and two octave major scales by memory starting at quarter note equals 120 (quarter-eighth pattern
		Percussionists further their abilities in advanced rudiments
		Play all notes on the individual instruments with dexterity.
		Use of "I Recommend"
1.1, 1.3	Rhythm and Meter Values	Learn to play and subdivide rhythms in grade IV and above level music Play advanced repertoire in simple, compound, and asymmetrical meters

1.1, 1.3	Theory	<p>Identify all major and minor key signatures</p> <p>Understand transpositions as it applies to the student's own instrument as well as the other instruments of the ensemble</p> <p>Understand simple and compound meters as it applies to counting and following a conductor</p> <p>Use advanced music terminology as it applies to tempo, dynamics, articulation, and form.</p> <p>Demonstrate advanced musical knowledge of all key signatures (including modes and harmonic styles and idioms, transpositions, meters and terminology)</p>
1.2	Historical/ Cultural	<p>Understand and intelligently discuss musical styles and languages from the different eras of Western music.</p> <p>Understand and intelligently discuss the non-western influences and inspirations for composition</p>

Orchestra Program



ORCHESTRA PROGRAM



Program Summary:

All students will perform and understand music at a developmentally appropriate level. Students will learn instrument-specific technique, as well as ensemble and musicianship skills. This program is designed to cover NJ Core Curriculum Standards (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Program Rationale:

Instrumental Music fosters: creativity, critical thinking, problem solving, discipline, and perseverance. Students will learn character values, cultural awareness, and accountability as they work to be a contributing member of a group.

Primary Interdisciplinary Connections:

Social Studies

- History and Culture of the composer, literature and time periods being studied.
- Music Theory – Rhythms, sonorities, musical form
- Health – Hygiene of instrument and instructional environment
- World Language Music terminology

21st Century Connections

S= Skills; A= Awareness; L= Literacy; T= Traits

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES: <input checked="" type="checkbox"/> Cooperation <input checked="" type="checkbox"/> Assertion <input checked="" type="checkbox"/> Responsibility <input checked="" type="checkbox"/> Empathy <input checked="" type="checkbox"/> Self Control
A	<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cross Cultural Awareness <input type="checkbox"/> Career Awareness
L	<input checked="" type="checkbox"/> Content <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Civic Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input checked="" type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input checked="" type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input checked="" type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners <input type="checkbox"/> Other:

Terminology

Tempo

Tone

Timbre

Melody

Harmony

Intonation

Articulation

Dynamics

Balance/Blend

Time Signature

Key Signature

Technique, Posture

Scales, Chords

Phrasing

Conducting Cues

Program Delivery

Presentation of musical concepts through:

- Visual Examples
- Aural perception exercises
- Demonstration
- Lecture/Background of Literature and Composer
- Performance and critique

Reinforcement of instrumental concepts through exercises for:

- Fingering
- Articulation
- Rhythm exercises

Analysis and discussions of instrumental nuances

- Intonation
- Instrumental Range
- Maintenance of instrument and accessories

Technology

- Audio compact discs, video tapes, digital video discs to demonstrate various instrumental techniques
- Metronomes
- Tuners
- Internet, radio and recordings used as listening resources
- Software programs used for musical arranging and as music theory learning tools
- Portable Sound Systems and accessories
- Garage Band
- iTunes
- iPod
- iPod recorder
- Classroom Sound System
- Classroom Recording Equipment
- Blogs to promote active and critical listening skills, which will allow students to communicate their musical and emotional thoughts regarding the literature they are currently studying.

Assessments

- Evaluations of individual performance
- Participation in required performances
- Mid-term and Final assessments
- Teacher observation of:
 - Ability to play literature using principals emphasized
 - Maintaining sound musical standards of performance
 - Showing sensitivity in performance and in rehearsals
 - Actively following a conductor in rehearsals and performance
 - Mastery of technical skill development
 - Adjudication of chosen festivals

Resources

- Musical Literature
- Recordings
- Professional Development Opportunities – Conventions, Clinics
- Periodicals
- Internet/technology
- Technical Studies and supplemental materials

Supplemental Materials beyond Orchestral Literature Grades 3 - 12**Violin**

- Hrimaly - Scale Studies for Violin: Violin Method (Schirmer's Library of Musical Classics, Volume 842 by Johann (Jan Hrimaly
- Franz Wohlfahrt - 60 Studies, Op. 45 Complete: Books 1 and 2 for Violin by Franz Wohlfahrt
- Kreutzer - 42 Studies or Caprices: Violin Method by E Singer
- School of Violin Technics - Book 1: Exercises for Promoting Dexterity (Paperback by Henry Schradieck (Composer
- Introducing The Positions, Volume 1 – Violin by Harvey S. Whistler
- Suzuki – all volumes

Viola

- Leonard Mogill - Scale Studies For Viola (Based On The Hrimaly Scale Studies For Violin
- Foundation Studies for the Viola - Book I & II by Franz Wohlfahrt arr. by Merle J. Isaac / R. C Lewis.
- 42 Studies – Viola by Rodolphe Kreutzer arranged by Walter Blumenau.
- Schradieck - The School Of Violin-Technics, Book 1 - Transcribed For The Viola
- Introducing The Positions For Viola - Volume 1 by Harvey S. Whistler
- 6 Suites by Johann Sebastian Bach (1685-1750 arranged by Samuel Lifschey for solo viola
- Suzuki – all volumes

Cello

- Introducing the Positions for Cello, Volume I & II - Harvey Whistler
- 6 Suites by Johann Sebastian Bach (1685-1750
- 150 Foundation Studies, Vol 1 by Schroeder
- Klengel Technical Studies Vol.1 for scales
- Applebaum Duets for Strings, Vol. 1

Bass

- Franz Simandl New Method for the Double Bass Volume I
- 30 etudes by Franz Simandl
- The Flesch scale system arranged for double bass by Gerd Renke
- Frederick Zimmerman's A Contemporary Concept of Bowing Technique for the Double Bass

Materials used at each level

- Quality, appropriate orchestral concert literature. Literature must reflect demands of the curriculum including key techniques that encompass a variety of styles.
- Instrumental accessories (rosin, rockstops, shoulder rests, strings, cleaning cloths, instruments polish, peg drops, etc.
- School owned large instruments (cellos and basses for each student
- School owned violins and violas
- Instrument racks to preserve the safety of school-owned instruments
- Replacement parts for instruments (fine tuners, bridges, etc.
- Humidifier
- Korg Chromatic Tuners
- Internet
- Recordings
- Music Stands and stand carts
- Student Chairs
- Piano
- Baton
- Conductor's podium
- Movable cart
- Sibelius
- Finale
- Pencils
- Folders
- Scale Sheets
- Assignment Sheets
- Dry Erase Board and Markers/accessories
- Instrument Repair Kits/Tools
- Affiliated Instrument Repair/Rental Shop
- Lockable storage
- Overhead projector
- LED Computer Projector
- Orchestra Expressions Books 1 & 2
- Essential Elements Books 1 & 2
- Essential Techniques for Strings Books 2 and 3
- Bach and Before for Strings
- High tech for Strings

ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



Enduring Understandings	Essential Questions
Participating in an ensemble builds a sense of community	What role does my instrument play within an ensemble?
Playing an instrument fosters responsibility.	Is all sound music?
Music is a team sport.	How does creating and performing music differ from listening to music?
Playing an instrument is a way to express one's self.	What is the role of music in my life?
Playing an instrument enables one to communicate without words.	How does my individual participation benefit the whole ensemble?
Music is everywhere.	How does playing an instrument allow me to express myself?
Music is not music until humans bring it to life.	How does my individual behavior as a performer and/or an audience member effect/affect the musical performance?
The respectful behavior of an audience shows the appreciation and value of my hard work.	What is acceptable audience behavior and how can that message best be conveyed to the audience?

ORCHESTRA SCOPE & SEQUENCE



Key: P- Prepare; I- Introduce; D- Deliver; R- Reinforce; A- Assess

<u>RHYTHM</u>	Year 1	Year 2	Concert Orchestra	Symphonic Orchestra	String Orchestra	Chamber Orchestra
Whole note/rest	P, I	D	R, A	R, A	R, A	R, A
Half note/rest	P, I	D	R, A	R, A	R, A	R, A
Quarter note/rest	P, I	D	R, A	R, A	R, A	R, A
Eighth note/rest	P, I	D	R, A	R, A	R, A	R, A
Sixteenth note/rest			P, I, D, R, A	R, A	R, A	R, A
Dotted half		P, I	D, R, A	R, A	R, A	R, A
Dotted quarter			P, I, D, R, A	R, A	R, A	R, A
Dotted eighth			P, I, A	D, R, A	R, A	R, A
Triplet				P, I, D, R, A	R, A	R, A
Steady beat	P, I	D	R, A	R, A	R, A	R, A
Tempo	P, I	D	R, A	R, A	R, A	R, A
<u>SET-UP</u>	Year 1	Year 2	Concert Orchestra	Symphonic Orchestra	String Orchestra	Chamber Orchestra
Bow Grip	P, I	D, R	R, A	R, A	R, A	R, A
Left-hand position	P, I	D, R	R, A	R, A	R, A	R, A
Posture	P, I	D, R	R, A	R, A	R, A	R, A
<u>MUSICAL SYMBOLS</u>	Year 1	Year 2	Concert Orchestra	Symphonic Orchestra	String Orchestra	Chamber Orchestra
Dynamics	P, I	D, R	R, A	R, A	R, A	R, A
Clefs	P, I	D, R	R, A	R, A	R, A	R, A
Time Signatures	P, I	D, R	R, A	R, A	R, A	R, A
Key Signatures	P, I	D, R	R, A	R, A	R, A	R, A
Articulations	P, I	D, R	R, A	R, A	R, A	R, A
Compositional Structure	P, I	D, R	R, A	R, A	R, A	R, A
Bowings	P, I	D, R	R, A	R, A	R, A	R, A

ELEMENTARY ORCHESTRA COURSE DESCRIPTIONS



Beginning Orchestra

This is a beginning performance-based group that includes all first year string players. This course will cover basic fundamentals of rhythm, note reading, posture, watching the conductor, bowing, pizzicato and learning how to perform as a group. These fundamental elements will be presented through one mandatory group lesson each week for 30 minutes and one mandatory ensemble rehearsal each week for 45 minutes. Students will perform in at least 1 concert at the end of the year. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Advanced Orchestra

This is an intermediate performance-based group that includes all second year string players. This course will further develop the knowledge and application of various musical elements including rhythm, note reading, posture, bowing, articulation, pizzicato, dynamics, following the conductor, and performing as a group. These fundamental elements will be presented through one mandatory group lesson each week for 30 minutes and one mandatory ensemble rehearsal each week for 45 minutes. Students will perform in at least 2 annual concerts. Students in 5th grade may also have the opportunity to perform in district festivals at the discretion of the director. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Lessons

In addition to the ensemble rehearsal once every week, all instrumental music students receive one 30-minute group music lesson once every week. Instrumental music students are released from class for this purpose. Students are responsible for making up the work that they missed in class. Students will be given weekly assignments to prepare for ensemble rehearsal, small group lessons, and concerts. Students will be assessed on the combination of class participation and performance in group lessons and ensembles. Group music lessons are mandatory. A student who forgets their instrument or music on their assigned lesson day or ensemble day is still required to attend. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Elementary String Method Book: Orchestra Expressions, Alfred Publications

ELEMENTARY CURRICULUM MAP: VIOLIN/VIOLA YEAR I



Standards	Concept	Skill
1.1, 1.3	Rhythm	<input type="checkbox"/> Play and count, using numbers: whole, half, quarter notes and rests
1.3	Fingerings	<input type="checkbox"/> Use block fingering on the D and A strings: all four fingers
1.1, 1.3	Scales	<input type="checkbox"/> Play D major scale in one octave
1.1, 1.3	Bowings/Articulations	<input type="checkbox"/> Recognize and play up and down bows as well as lifts; develop pizzicato without holding the bow
1.1, 1.3	Dynamics	<input type="checkbox"/> NA
1.3	Set-up / Tuning	<input type="checkbox"/> Use standard bow-grip and have basic left-hand position; use a shoulder rest; use proper playing posture; understand rest position.
1.3	Shifting	<input type="checkbox"/> NA
1.3	Instrument Care	<input type="checkbox"/> Proper removal and storage of instrument; use rosin properly.
1.1, 1.4	Ensemble Skills	<input type="checkbox"/> Understand when to start and stop with the conductor as well as following a four-beat pattern
1.3	Music Symbols	<input type="checkbox"/> Recognize and understand common time, bar line, repeat sign, note names on the D and A strings, and clefs
1.1, 1.3	Vibrato	<input type="checkbox"/> NA

ELEMENTARY CURRICULUM MAP: VIOLIN/VIOLA YEAR II



Standard	Concept	Skill
1.1, 1.3	Rhythm	Play and count, using numbers: eighth and dotted half notes
1.3	Fingerings	Use block fingering on the A string
1.1, 1.3	Scales	Play G major scale in one octave
1.1, 1.3	Bowings/Articulations	Develop arco to pizzicato switch
1.1, 1.3	Dynamics	Recognize and play piano and forte
1.3	Set-up / Tuning	Reinforce proper set-up
1.3	Shifting	Reinforce third position on the G string *
1.3	Instrument Care	Reinforce proper instrument care
1.1, 1.4	Ensemble Skills	Recognize conductor's dynamic indications; understand and follow a two- and three-beat pattern
1.3	Music Symbols	Recognize and understand triple meter and alternate ending symbols
1.1, 1.3	Vibrato	NA

ELEMENTARY CURRICULUM MAP: CELLO I



Standard	Concept	Skill
1.2, 1.3	Rhythm	Play and count, using numbers: whole, half, quarter notes and rests
1.3	Fingerings	Use block fingerings on the G and second fingers on the D and A strings
1.2, 1.3	Scales	Play D major scale in one octave
1.2, 1.3	Bowings/Articulations	Recognize and play up and down bows as well as lifts; develop pizzicato without holding the bow
1.1, 1.3	Dynamics	NA
1.3	Set-up / Tuning	Use standard bow-grip and have basic left-hand position; Proper endpin length; use proper playing posture; understand rest position.
1.3	Shifting	NA
1.3	Instrument Care	Introduce and reinforce proper instrument care
1.1, 1.4	Ensemble Skills	Understand when to start and stop with the conductor as well as following a four-beat pattern.
1.3	Music Symbols	Recognize and understand common time, bar line, repeat sign, note names on the D and A strings, and clefs
1.1, 1.3	Vibrato	NA

ELEMENTARY CURRICULUM MAP: CELLO YEAR II



Standard	Concept	Skill
1.1, 1.3	Rhythm	Play and count, using numbers: eighth and dotted half notes
1.3	Fingerings	Use block fingering on the G, and second fingers on the D and A strings
1.1, 1.3	Scales	Play G major scale in one octave
1.1, 1.3	Bowings/Articulations	Recognize and play two note slurs and hooked bowing; develop arco to pizzicato switch
1.1, 1.3	Dynamics	Recognize and play piano and forte
1.3	Set-up / Tuning	Reinforce proper set-up
1.3	Shifting	NA
1.3	Instrument Care	Reinforce proper instrument care
1.1, 1.4	Ensemble Skills	Recognize conductor's dynamic indications; understand and follow a two- and three-beat pattern
1.3	Music Symbols	Recognize and understand triple meter and alternate ending symbols
1.1, 1.3	Vibrato	NA

ELEMENTARY CURRICULUM MAP: BASS YEAR 1



Standard	Concept	Skill
1.2, 1.3	Rhythm	Play and count, using numbers: whole, half, quarter notes and rests
1.3	Fingerings	Use block fingerings on the D and G strings: all four fingers
1.2, 1.3	Scales	Play D major scale in one octave
1.2, 1.3	Bowings/Articulations	Recognize and play up and down bows as well as lifts; develop pizzicato without holding the bow
1.1, 1.3	Dynamics	NA
1.3	Set-up / Tuning	Use standard bow-grip and have basic left-hand position; Proper endpin length; use proper playing posture; understand rest position.
1.3	Shifting	Shift from first position to third position on the G string
1.3	Instrument Care	Introduce and reinforce proper instrument care
1.1, 1.4	Ensemble Skills	Understand when to start and stop with the conductor as well as following a four-beat pattern.
1.3	Music Symbols	Recognize and understand common time, bar line, repeat sign, note names on the G and D strings, and clefs
1.1, 1.3	Vibrato	NA

ELEMENTARY CURRICULUM MAP: BASS YEAR II



Standard	Concept	Skill
1.1, 1.3	Rhythm	Play and count, using numbers: eighth and dotted half notes
1.3	Fingerings	Use block fingering on the A string
1.1, 1.3	Scales	Play G major scale in one octave
1.1, 1.3	Bowings/Articulations	Develop arco to pizzicato switch
1.1, 1.3	Dynamics	Recognize and play piano and forte
1.3	Set-up / Tuning	Reinforce proper set-up
1.3	Shifting	Reinforce third position on the G string
1.3	Instrument Care	Reinforce proper instrument care
1.1, 1.4	Ensemble Skills	Recognize conductor's dynamic indications; understand and follow a two- and three-beat pattern
1.3	Music Symbols	Recognize and understand triple meter and alternate ending symbols
1.1, 1.3	Vibrato	NA

MIDDLE SCHOOL ORCHESTRA COURSE DESCRIPTIONS



Concert Orchestra

This class is a developmental performance-based group that encompasses 6th, 7th, and 8th grade students. This course will cover basic fundamentals of proper posture and set-up, note reading, rhythm and pulse, bowing technique, pitch, and simple position work through appropriate director chosen literature. Students will be required to understand basic theory and play proper dynamics and style based on performed literature. These elements of music will be presented through one 37-minute weekly small group lesson and two 60-minute mandatory before school rehearsals. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform at adjudicated festivals. Students showing advanced proficiency on their instrument may have the opportunity to advance to the Symphonic Orchestra at the discretion of the director. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Symphonic Orchestra

This class is an advanced performance-based group that encompasses 6th, 7th, and 8th grade students. This course will cover advanced elements of rhythm, bowing technique, intonation, position work, tone production, proper dynamics and style, and theory through appropriate director chosen literature. This course will also introduce vibrato and enhance sight-reading skills. These elements of music will be presented through one 37-minute weekly small group lesson and two 60-minute mandatory before school rehearsals. Students will perform in at least 2 annual concerts. Student will also have the opportunity to perform at adjudicated festivals. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Lessons

In addition to two 60-minute before school Concert ensemble rehearsals, all instrumental music students receive one 37-minute small group music lesson each week. Instrumental music students are released from instructional time for this purpose. Students will be given weekly assignments to prepare for ensemble rehearsal, small group lessons, and concert performances/festivals. Students will receive a grade based on the combination of class participation and performance assessments during lessons, rehearsals, and concerts. Music lessons are not optional and are graded each week. A student who forgets his/her instrument or music on their assigned lesson day is still required to attend their music lesson. A school owned instrument may be borrowed if one is available. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



Enduring Understandings	Essential Questions
Participating in an ensemble builds a sense of community	What do I need to do to improve my sound and my musicianship?
Playing an instrument fosters responsibility.	How do I practice correctly and what should I practice? How do I know what to practice?
Music is a team sport.	How does creating and performing music differ from listening to music?
Playing an instrument is a way to express one's self.	What is the role of music in my life?
Playing an instrument enables one to communicate without words.	How is music used to tell a story?
Music is everywhere.	How does culture affect music?
Music is not music until humans bring it to life.	What makes a significant and meaningful performance?
The respectful behavior of an audience shows the appreciation and value of my hard work.	How do I properly critique music? How do I develop critical listening skills?

MIDDLE SCHOOL CURRICULUM MAP: VIOLIN/VIOLA



Concepts (Standards)	Concert Orchestra	Symphonic Orchestra
Rhythms 1.1, 1.3	<input type="checkbox"/> Play and count, using numbers: eighth rests, sixteenth notes and rests; understand and play basic syncopation	<input type="checkbox"/> Play and count, using numbers: triplets and dotted eighth-sixteenth notes
Fingerings 1.1, 1.3	<input type="checkbox"/> Use independent fingerings, low first fingers, low and high second fingers, and high third/low fourth fingers on all strings	<input type="checkbox"/> Reinforce all finger patterns on all strings; introduce alternate fingerings; play trills
Scales 1.1, 1.3	<input type="checkbox"/> Play F major/D minor and two octave G major for violin, two octave C major for viola; reinforce D, G, and C major as well as introduce their relative minor scales	<input type="checkbox"/> Play two octave D major; introduce concepts of natural, harmonic, and melodic modes
Bowings/Articulations 1.1, 1.3, 1.4	<input type="checkbox"/> Introduce spiccato bowing; play with proper bow speed and distribution; use simple double-stops with one open string where appropriate	<input type="checkbox"/> Play col legno, tremolo, sforzando; use the proper part of the bow for specific articulations and dynamics; use double-stops requiring two fingers where appropriate
Dynamics 1.1, 1.3, 1.4	<input type="checkbox"/> Recognize and play full range of dynamics, I.e. pianissimo to fortissimo	<input type="checkbox"/> Recognize and play proper musical phrasing
Set-up / Tuning 1.1, 1.3, 1.4	<input type="checkbox"/> Self-tune using only fine tuners and with the aid of a tuner	<input type="checkbox"/> Reinforce tuning using only fine tuners
Shifting 1.1, 1.3	<input type="checkbox"/> First violins shift to third position on A and E strings using proper finger patterns	<input type="checkbox"/> Shift to every position from first through third on all strings
Instrument Care 1.3	<input type="checkbox"/> Appropriate maintenance of instrument before and after use	<input type="checkbox"/> Reinforce appropriate maintenance of instrument
Ensemble Skills 1.1, 1.2, 1.3, 1.4	<input type="checkbox"/> Follow conductor for tempo changes; understand specific role in ensemble (melody vs. accompaniment)	<input type="checkbox"/> Self-assess ensemble playing; replicate a conducting pattern in four
Music Symbols 1.2, 1.3, 1.4	<input type="checkbox"/> Interpret and apply a time signature and key signature accurately; understand and apply tempo indicators; understand and apply musical vocabulary specific to the literature under study	<input type="checkbox"/> Recognize and understand modulations and meter changes
Vibrato 1.1, 1.3	<input type="checkbox"/> NA	<input type="checkbox"/> Introduce and develop vibrato on all fingers

MIDDLE SCHOOL CURRICULUM MAP: CELLO



Concepts (Standards)	Concert Orchestra	Symphonic Orchestra
Rhythms 1.1, 1.3	<input type="checkbox"/> Play and count, using numbers: eighth rests, sixteenth notes and rests; understand and play basic syncopation	<input type="checkbox"/> Play and count, using numbers: triplets and dotted eighth-sixteenth notes
Fingerings 1.1, 1.3	<input type="checkbox"/> Use independent fingerings, low first fingers, low and high second fingers, and high third/low fourth fingers on all strings	<input type="checkbox"/> Reinforce all finger patterns on all strings; introduce alternate fingerings; play trills
Scales 1.1, 1.3, 1.4	<input type="checkbox"/> Play F major/D minor and two octave G major for violin, two octave C major for viola; reinforce D, G, and C major as well as introduce their relative minor scales	<input type="checkbox"/> Play two octave D major; introduce concepts of natural, harmonic, and melodic modes
Bowings/Articulations 1.1, 1.3, 1.4	<input type="checkbox"/> Introduce spiccato bowing; play with proper bow speed and distribution; use simple double-stops with one open string where appropriate	<input type="checkbox"/> Play col legno, tremolo, sforzando; use the proper part of the bow for specific articulations and dynamics; use double-stops requiring two fingers where appropriate
Dynamics 1.1, 1.3, 1.4	<input type="checkbox"/> Recognize and play full range of dynamics, i.e. pianissimo to fortissimo	<input type="checkbox"/> Recognize and play proper musical phrasing
Set-up / Tuning 1.1, 1.3, 1.4	<input type="checkbox"/> Self-tune using only fine tuners and with the aid of a tuner	<input type="checkbox"/> Reinforce tuning using only fine tuners
Shifting 1.1, 1.3	<input type="checkbox"/> First violins shift to third position on A and E strings using proper finger patterns	<input type="checkbox"/> Shift to every position from first through third on all strings
Instrument Care 1.3	<input type="checkbox"/> Appropriate maintenance of instrument before and after use	<input type="checkbox"/> Reinforce appropriate maintenance of instrument
Ensemble Skills 1.1, 1.2, 1.3, 1.4	<input type="checkbox"/> Follow conductor for tempo changes; understand specific role in ensemble (melody vs. accompaniment)	<input type="checkbox"/> Self-assess ensemble playing; replicate a conducting pattern in four
Music Symbols 1.2, 1.3, 1.4	<input type="checkbox"/> Interpret and apply a time signature and key signature accurately; understand and apply tempo indicators; understand and apply musical vocabulary specific to the literature under study	<input type="checkbox"/> Recognize and understand modulations and meter changes
Vibrato 1.1, 1.3	<input type="checkbox"/> NA	<input type="checkbox"/> Introduce and develop vibrato on all fingers

MIDDLE SCHOOL CURRICULUM MAP: BASS



Concepts (Standards)	Concert Orchestra	Symphonic Orchestra
Rhythms 1.1, 1.3	<input type="checkbox"/> Play and count, using numbers: eighth rests, sixteenth notes and rests; understand and play basic syncopation	<input type="checkbox"/> Play and count, using numbers: triplets and dotted eighth-sixteenth notes
Fingerings 1.1, 1.3	<input type="checkbox"/> Reinforce all finger patterns on all strings	<input type="checkbox"/> Reinforce all finger patterns on all strings
Scales 1.1, 1.3, 1.4	<input type="checkbox"/> Play F major/D minor; reinforce D, G, and C major as well as introduce their relative minor scales	<input type="checkbox"/> Introduce concepts of natural, harmonic, and melodic modes
Bowings/Articulations 1.1, 1.3, 1.4	<input type="checkbox"/> Introduce spiccato bowing; play with proper bow speed and distribution	<input type="checkbox"/> Play col legno, tremolo, sforzando; use the proper part of the bow for specific articulations and dynamics
Dynamics 1.1, 1.3, 1.4	<input type="checkbox"/> Recognize and play full range of dynamics, I.e. pianissimo to fortissimo	<input type="checkbox"/> Recognize and play proper musical phrasing
Set-up / Tuning 1.1, 1.3, 1.4	<input type="checkbox"/> Self-tune with the aid of a tuner	<input type="checkbox"/> Reinforce tuning
Shifting 1.1, 1.3	<input type="checkbox"/> Shift to half, first, and third	<input type="checkbox"/> Shift to every position from half to third on all strings
Instrument Care 1.3	<input type="checkbox"/> Appropriate maintenance of instrument before and after use	<input type="checkbox"/> Reinforce appropriate maintenance of instrument
Ensemble Skills 1.1, 1.2, 1.3, 1.4	<input type="checkbox"/> Follow conductor for tempo changes; understand specific role in ensemble (melody vs. accompaniment)	<input type="checkbox"/> Self-assess ensemble playing; replicate a conducting pattern in four
Music Symbols 1.2, 1.3, 1.4	<input type="checkbox"/> Interpret and apply a time signature and key signature accurately; understand and apply tempo indicators; understand and apply musical vocabulary specific to the literature under study	<input type="checkbox"/> Recognize and understand modulations and meter changes
Vibrato 1.1, 1.3	<input type="checkbox"/> NA	<input type="checkbox"/> Introduce and develop vibrato on all fingers

HIGH SCHOOL ORCHESTRA COURSE DESCRIPTIONS



String Orchestra

Grades 9-12 5 credits/2.5 credits

H17343 - String Orchestra-Full Year/5 credits

H17344 -String Orchestra-Semester/2.5 credits

Prerequisite: Signature of music teacher.

String Orchestra is the only instrumental music course available to 9th grade string students. Students must sign up for this course either through HAP Music or HAP Music Option II for credit. String Orchestra is a class designed for intermediate string players (violin, viola, cello, bass, and harp. Students will develop skills through ensemble playing. Students are required to attend lessons to develop needed skills. This is a performance course drawing from string orchestra literature. The orchestra will perform in Winter and Spring Concerts, as well as festivals. Attendance at all additional rehearsals and concerts is mandatory. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

Honors Chamber Orchestra

Grades 10-12 5 credits

H17400 Honors Grade Weighting

Prerequisite: Audition and signature of music teacher.

This course is designed for advanced orchestral string players. It will provide a high level musical experience through advanced repertoire and performance. Students are required to attend lessons to develop needed skills. This is a performance course drawing from string and symphonic orchestra literature. The orchestra will perform in Winter and Spring Concerts, as well as festivals. Students will be required to attend extra rehearsals in addition to their own daily practice. Attendance at all additional rehearsals and concerts is mandatory. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

High School String Lessons

In addition to regularly scheduled ensemble rehearsals, all string students receive no less than two lessons each marking period. Lessons can be either individual or small groups, as scheduling allows. Depending upon the availability of their instructor, string students can take lessons during HAP, lunch, or during physical education provided that the lesson occurs in a week where the student would normally have three blocks of physical education that week and the student is in good standing in their physical education class. Students will be given assignments to prepare for ensemble rehearsal, small group lessons, and concert performances/festivals. Students will receive a grade based on the combination of class participation and performance assessments during lessons and concerts. Music lessons are not optional and are graded. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS



Enduring Understandings	Essential Questions
Participating in an ensemble builds a sense of community	What do I need to do to improve my sound and my musicianship?
Playing an instrument fosters responsibility.	How do I improve my sound and my musicianship? How do I practice correctly and how do I know what to practice?
Music is a team sport.	How does creating and performing music differ from listening to music?
Playing an instrument is a way to express one's self.	What is the role of music in my life?
Playing an instrument enables one to communicate without words.	How does a composition affect the emotional state of the listener?
Music is everywhere.	How does culture affect music?
Music is not music until humans bring it to life.	What makes a significant and meaningful performance?
The respectful behavior of an audience shows the appreciation and value of my hard work.	How do I properly critique music? How do I develop critical listening skills?

HIGH SCHOOL CURRICULUM MAP: CELLO STRING ORCHESTRA



Standards	Concepts	String Orchestra
1.1, 1.3	Rhythms	Reinforce concepts learned in middle school
1.3	Fingerings	Recognize and perform mordents and grace notes; introduce alternate fingerings in positions other than first
1.1, 1.3	Scales	Play all major scales up to three sharps and two flats in a minimum of two octaves; play minor scales up to two sharps and two flats in one octave
1.1, 1.3	Bowings/Articulations	Introduce and/or reinforce concepts learned in middle school; introduce portato bowing
1.1, 1.3	Dynamics	Reinforce concepts learned in middle school
1.3	Set-up / Tuning	Reinforce self-tuning learned in middle school; introduce concept of using pegs
1.3	Shifting	Reinforce concepts learned in middle school
1.3	Instrument Care	Reinforce appropriate maintenance of instrument
1.2, 1.4	Ensemble Skills	Reinforce concepts learned in middle school
1.3	Music Symbols	Recognize and perform compound meters
1.1, 1.3	Vibrato	Reinforce concepts learned in middle school

HIGH SCHOOL CURRICULUM MAP: CELLO CHAMBER ORCHESTRA



Standards	Concepts	Chamber Orchestra
1.1, 1.3	Rhythms	Play and count, using numbers: thirty-second notes, double dotted notes, quintuplets/sextuplets
1.3	Fingerings	Introduce alternate fingerings in positions up to thumb position; recognize and perform turns and more advanced ornamentation
1.1, 1.3	Scales	Play major scales up to four sharps and flats in a minimum of two octaves; play minor scales up to two sharps and flats in a minimum of two octaves
1.1, 1.3	Bowings/Articulations	Introduce the concepts of ricochet, sul tasto, sul ponticello
1.1, 1.3	Dynamics	Begin developing the ability to interpret music based on factors such as composer, genre, and style
1.3	Set-up / Tuning	Self-tuning by ear and using pegs
1.3	Shifting	Shift to every position from first through thumb position on the A and D strings, from first through fifth on the G and C strings
1.3	Instrument Care	Learn proper method of changing strings and adjusting bridge
1.2, 1.4	Ensemble Skills	Replicate a conducting pattern in one to four; develop the ability to diagnose and improve problem areas in self-guided sectional rehearsals
1.3	Music Symbols	Begin developing the ability to interpret tempo markings appropriate to the literature in study; understand and read tenor clef
1.1, 1.3	Vibrato	Introduce varying speeds of vibrato, appropriate to the literature in study

HIGH SCHOOL CURRICULUM MAP: BASS STRING ORCHESTRA



Standards	Concepts	String Orchestra
1.1, 1.3	Rhythms	Reinforce concepts learned in middle school
1.3	Fingerings	Recognize and perform mordents and grace notes; introduce alternate fingerings in positions other than first
1.1, 1.3	Scales	Play all major scales up to three sharps and two flats in a minimum of two octaves; play minor scales up to two sharps and two flats in one octave (octave transpositions where appropriate to prevent shifting into thumb position)
1.1, 1.3	Bowings/Articulations	Introduce and/or reinforce concepts learned in middle school; introduce portato bowing
1.1, 1.3	Dynamics	Reinforce concepts learned in middle school
1.3	Set-up / Tuning	Reinforce self-tuning learned in middle school; introduce concept of using harmonics
1.3	Shifting	Shift from first to fourth position on the D string and first to fifth position on the G string
1.3	Instrument Care	Reinforce appropriate maintenance of instrument
1.2, 1.4	Ensemble Skills	Reinforce concepts learned in middle school
1.3	Music Symbols	Recognize and perform compound meters
1.1, 1.3	Vibrato	Reinforce concepts learned in middle school

HIGH SCHOOL CURRICULUM MAP: BASS CHAMBER STRING ORCHESTRA



Standards	Concepts	Chamber Orchestra
1.1, 1.3	Rhythms	Play and count, using numbers: thirty-second notes, double dotted notes, quintuplets/sextuplets
1.3	Fingerings	Introduce alternate fingerings in positions up to thumb position; recognize and perform turns and more advanced ornamentation
1.1, 1.3	Scales	Play major scales up to four sharps and flats in a minimum of two octaves; play minor scales up to two sharps and flats in a minimum of two octaves (octave transpositions where appropriate to prevent shifting into thumb position)
1.1, 1.3	Bowings/Articulations	Introduce the concepts of ricochet, sul tasto, sul ponticello
1.1, 1.3	Dynamics	Begin developing the ability to interpret music based on factors such as composer, genre, and style
1.3	Set-up / Tuning	Self-tuning by ear and using harmonics
1.3	Shifting	Shift to every position from first through thumb position on the G and D strings, from first through fifth on the A string and first through third on the E string
1.3	Instrument Care	Learn proper method of changing strings
1.2, 1.4	Ensemble Skills	Replicate a conducting pattern in one to four; develop the ability to diagnose and improve problem areas in self-guided sectional rehearsals
1.3	Music Symbols	Begin developing the ability to interpret tempo markings appropriate to the literature in study
1.1, 1.3	Vibrato	Introduce varying speeds of vibrato, appropriate to the literature in study

Music Theory



HIGH SCHOOL MUSIC THEORY



Course Summary:

This course explores the theoretical aspects of music; notation, harmony, style and composition. Students will compose music for four voices and small ensembles in Level I, as well as developing knowledge of the keyboard for composition purposes.

Course Rationale:

This course is designed for students to learn why music is written the way it is. Students will learn rules of part-writing, composition, and range of voices and instrumental music history and style will also be infused in this course.

Primary Interdisciplinary Connections:

Social Studies - History and Culture of the composer, literature and time periods of musical examples studied and/or analyzed

World Language - Music terminology

21st Century Connections

S= Skills; A= Awareness; L= Literacy; T= Traits

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES: <input checked="" type="checkbox"/> Cooperation <input checked="" type="checkbox"/> Assertion <input checked="" type="checkbox"/> Responsibility <input checked="" type="checkbox"/> Empathy <input checked="" type="checkbox"/> Self Control
A	<input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cross Cultural Awareness <input type="checkbox"/> Career Awareness
L	<input checked="" type="checkbox"/> Content <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Civic Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input checked="" type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input checked="" type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input checked="" type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners <input type="checkbox"/> Other:

Technology <ul style="list-style-type: none"> • Audio and video recordings • Internet, radio and recordings used as listening resources • Software programs used for musical arranging and as music theory learning tools • Access to online music theory web-sights: musictheory.net and emusictheory.com via laptop computers • Consistent and reliable access to school Airport connection
Terminology <ul style="list-style-type: none"> • Notation Symbols • Major/Minor keys, scales, chords • Intervals • Rhythmic Notation and note values • Cadences • Voice leading • Figured bass • Non-harmonic tones
Course Delivery Introduction <ul style="list-style-type: none"> • Demonstration • Lecture • Performance and critique Activities <ul style="list-style-type: none"> • Interval exercises • Transposition (key signatures) • Articulation exercises • Rhythm exercises Analysis <ul style="list-style-type: none"> • Parallel perfects • Figured bass • Voice leading • Range of instruments and/or voices Presentation <ul style="list-style-type: none"> • Visual examples • Aural perception exercises
Assessments <ul style="list-style-type: none"> • Mid-term written examination • Final written examination • Original musical arrangements • Performance of arrangement
Resources Internet iPod Recordings Student Chairs Piano Sibelius

Finale

Pencils

Dry Erase Board and Markers/accessories

Overhead projector

Computer projector

Manuscript paper

Textbook: The Practice of Harmony, Fifth Edition, by Peter Spencer (ISBN 013182660-3)

Supplemental materials for sight-singing

HIGH SCHOOL CURRICULUM MAP: MUSIC THEORY I



Essential Questions	Concept	Knowledge	Skills
How is music put together? How are the lines of the staff labeled? How is this affected by different clefs?	Clefs and pitch notation. 1.1, 1.3	Treble Clef	Demonstrate and identify clef and pitches
		Bass Clef	Demonstrate and identify clef and pitches
		Alto Clef	Demonstrate and identify clef and pitches
		Tenor Clef	Demonstrate and identify clef and pitches
What is the pattern for major scale construction? What is the formula for determining minor keys? How are the different forms of minor scales determined?	Scales 1.3	Major Scale	Recognize, identify and notate
		Minor Scale	Recognize, identify and notate
How are intervals constructed? How are they written?	Key Signatures and Scale Degrees 1.3	Major Key Signature	Recognize, identify and notate in all 4 clefs
		Minor Key Signature	Recognize, identify and notate in all 4 clefs
		Scale Degrees	Identify by numeral and name
How are intervals, scales and key signatures written and identified?	Intervals 1.3	Quality of Intervals	Create and identify through notation and listening
		Inversion of Intervals	Create and identify through notation
		Compound intervals	Create and identify through notation
		Vocabulary	Diminished, augmented, and perfect
How is chord quality determined? How are inversions determined? How are chords analyzed and written?	Triads	Construction of triads	Construct triads using intervallic makeup
	1.1, 1.3	Types of triads	Create and identify different quality triads
	1.1, 1.3	Triads in major and minor keys	Identify quality of triads based on notes of major and minor scales.
How are rhythms counted and clapped?	Notation of Rhythm	Note Values	Understand subdivisions of the Whole note and corresponding rests
How do simple and compound rhythms differ?	1.3	Time Signatures	Identify beat and duration of a measure in simple and compound time
		Flags and beams	Correctly utilize flags and beams

			to express rhythmic groupings
		Dots and ties	Correctly utilize dots and ties to extend note values
How is chord quality determined? How are inversions determined? How are chords analyzed and written?	Primary Triads in	Cadences	Identify Plagal, Half and Authentic Cadences - perfect and imperfect.
	1.1, 1.3	Roots a 4th and 5th apart	Understand proper doublings and voice leading.
		Roots a 2nd apart	Understand proper doublings and voice leading.
		Restrictions in voice leading	Create 4 part harmonies using proper 18th Century voice leading.
How are harmonic progressions analyzed and written?	How are harmonic progressions analyzed and written?	How are harmonic progressions analyzed and written?	How are harmonic progressions analyzed and written?
How do I read and respond to figured bass?	First Inversion		using 6, sharp, double sharp, and natural.
What are inversions?	1.1, 1.3, 1.4		
		Restrictions in voice leading	Create 4 part harmonies using root position and first
			inversions with proper doublings and voice leading.
How is the harmonic structure affected by figured bass?	Primary Triads in	Types of 6/4 chords	Internalizing the differences of the Passing, Auxiliary and Cadential 6/4 chords.
How are harmonic progressions analyzed and written?	Second Inversion		
	1.1, 1.3, 1.4	Figured Bass	Understanding figured bass that modifies the chord tones and shows
			direction between two chords.
How are harmonic progressions analyzed and written?	Secondary Triads	Chord Relationships	Understand Progressive vs. Retrogressive motion.
	1.1, 1.2, 1.3, 1.4		Create 4 part harmonies using chords that express strong harmonic motion.
		Deceptive Cadence	Understand the use of the deceptive cadence.
		6th and 7th scale degrees in minor keys	Understand stepwise tendencies of 6th and 7th scale degrees depending
			on which minor scale is employed.
What are non-harmonic tones and how are they treated in four-part writing?	Non-harmonic Tones	Types of non-chord tones	Identify and utilize the Passing Tone, Neighboring Tone, Appoggiatura, Changing Tone, Escape Tone,
	1.1, 1.2, 1.3, 1.4		Anticipation and Suspensions in 4 part writing.

HIGH SCHOOL ADVANCED PLACEMENT MUSIC THEORY



Advanced Placement Music Theory

Introduction

The AP Music Theory Development Committee has sought the advice of both high school and college faculties to define the scope of work that would be equivalent to first-year college courses in music theory. Because the theory curriculum varies considerably from college to college, the Development Committee has chosen to provide general course guidelines rather than a precise course description. The *AP Music Theory Teacher's Guide* contains several sample syllabi of actual AP and college theory courses. Additional resources for teachers include workshops offered by the College Board Regional Offices and advice from members of the Development Committee. Committee members, listed on the back cover, welcome hearing from AP teachers who wish to consult with them. The guidelines contained in this Course Description reflect a range of skills typically developed during introductory college courses in music theory. Each AP teacher is encouraged to keep these guidelines in mind while planning a course that best fits his or her specific situation and training. The foundation of knowledge presented in the year-long AP Music Theory course during high school provides students with the opportunity to develop, practice, and master music theory skills essential to success in post-secondary music theory course work. Students will be assessed through formative and summative assessments. **This course is designed to cover NJ Core Curriculum Standards** (1.1 The Creative Process, 1.2 History of Arts & Culture, 1.3 Performance, 1.4 Aesthetic Responses and Critique Methodologies)

The Course

A major component of any college music curriculum is a course introducing the first-year student to musicianship, theory, musical materials, and procedures. Such a course may bear a variety of titles (Basic Musicianship, Elementary Theory, Harmony and Dictation, Structure of Music, etc.). It may emphasize one aspect of music, such as harmony; more often, however, it integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and, to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the theory course, although they may be taught as separate classes.

The student's ability to read and write musical notation is fundamental to such a course. It is also strongly recommended that the student will have acquired at least basic performance skills in voice or on an instrument.

Appendix A



Elementary General Music Unit Plans

Rhythm
Pitch Matching
Notation
Listening

K-5 Rhythm Unit Plans

K Unit Plan - Rhythm	
Content Area: Kindergarten General Music	
Unit Title: Rhythm	
Unit Summary: Introduce <ul style="list-style-type: none"> ○ Steady Beat ○ Musical Opposites: Fast/Slow, Long/Short, ○ Rhythm: Quarter Notes and Rests 	
21st century themes:	
S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: Develop the ability to read, write, create and perform rhythms alone and with others.	

Learning Targets

<p>STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.

1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.

Unit Essential Questions <ul style="list-style-type: none"> • In what ways does rhythm impact how we hear/feel music? • How does rhythm make you feel? • Where else can you find rhythm? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Rhythm is a pattern of movement in time. • Rhythm is the short and long sounds of music. • Rhythm and beat are not the same. • The human body has rhythm
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Rhythm and beat are related to each other but not the same. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Demonstrate steady beat through movement, singing, playing an instrument. • Demonstrate tempo (fast vs. slow) through movement, singing, playing an instrument and listening. • Demonstrate duration (Long vs. Short) through movement, singing, and playing an instrument.
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Evidence of Learning
Summative Assessment District Summative Rhythm Assessment will be administered in spring of 2nd grade.
Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Written Tests/Quizzes • Self Assessment • Rubrics

Suggested Activities

<ul style="list-style-type: none"> • Read rhythms in songs, on cards or from the music staff. • Perform rhythms on instruments in unison and multiple parts. • Identify rhythm patterns found in songs. • Error detection 	<ul style="list-style-type: none"> • Rhythm dictation. • Compose rhythm in a variety of meters. • Improvise rhythm patterns over ostinati • Modify rhythm patterns
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Teacher Notes: Rhythm can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the concept of rhythm. However, it is up
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to each individual staff member to choose the music and activities which best fits their teaching style. In addition, rhythm is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on rhythm for a time, it should continue in your daily classes throughout the year.

Unit Resources:

Notation software (Finale or Sibelius)
Orff and classroom instruments

1 st Grade Unit Plan - Rhythm	
Content Area: 1st Grade General Music	
Unit Title: Rhythm	
Unit Summary: Continue to develop <ul style="list-style-type: none"> • Steady Beat • Musical Opposites: Fast/Slow, Long/Short, • Rhythm: Quarter Notes and Rests Introduce <ul style="list-style-type: none"> • Steady Beat vs. Rhythm • Rhythm: Eighth Notes Primary interdisciplinary connections: Symbol recognition reinforces literacy concepts. 21st century themes:	
S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: Develop the ability to read, write, create and perform rhythms alone and with others.	

Learning Targets

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.

1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.

Unit Essential Questions In what ways does rhythm impact how we hear/feel music? How does rhythm make you feel? Where else can you find rhythm?	Unit Enduring Understandings Rhythm is a pattern of movement in time. Rhythm is the short and long sounds of music. Rhythm and beat are not the same. The human body has rhythm
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> Rhythm and beat are related to each other but not the same. <i>Students will be able to...</i> <ul style="list-style-type: none"> Demonstrate and identify steady beat through movement, singing, playing an instrument and listening. Demonstrate and identify tempo (fast vs. slow) through movement, singing, playing an instrument and listening. Demonstrate duration (Long vs. Short) through movement, singing, and playing an instrument Demonstrate and recognize the difference between beat and rhythm through discussion, movement, singing and playing an instrument. Recognize, identify, analyze, describe, evaluate, demonstrate, improvise and compose the following rhythms: quarter note, quarter rest, and eighth notes through reading and notating music, singing, playing an instrument, composing and arranging music.

Evidence of Learning
Summative Assessment District Summative Rhythm Assessment will be administered in spring of 2nd grade.
Formative Assessments <ul style="list-style-type: none"> Teacher Observation Individual Performance Group Performance Written Tests/Quizzes Self Assessment Rubrics

Suggested Activities

- | | |
|--|---|
| <ul style="list-style-type: none">• Read rhythms in songs, on cards or from the music staff.• Perform rhythms on instruments in unison and multiple parts.• Identify rhythm patterns found in songs. | <ul style="list-style-type: none">• Rhythm dictation.• Compose rhythm in a variety of meters.• Improvise rhythm patterns over ostinati• Modify rhythm patterns• Error detection |
|--|---|

Teacher Notes: Rhythm can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the concept of rhythm. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, rhythm is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on rhythm for a time, it should continue in your daily classes throughout the year.

Unit Resources:

Notation software (Finale or Sibelius)
Orff and classroom instruments

2nd Grade Unit Plan - Rhythm

Content Area: 2nd Grade General Music

Unit Title: Rhythm

Unit Summary:

Continue to develop

Reading, performing and composing quarter notes, eighth notes as well as quarter rest
Differentiating between beat and rhythm
Identify and recognizing various tempo
Duration- long vs. short

Introduce

Time signature (top number only)
Half Note, Whole Note and corresponding rests

Primary interdisciplinary connections:

Math (fractions) as related to rhythm
Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

Develop the ability to read, write, create and perform rhythms alone and with others.

Learning Targets

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.

Unit Essential Questions <ul style="list-style-type: none"> • Can music exist without rhythm? • How does rhythm impact how we hear/feel music? • Outside of music, where can rhythm be found? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Rhythm is the fundamental elements of music • Communication has natural rhythm • Rhythm and beat are not the same • Rhythm is independent of pitch • The human body has rhythm • Rhythm is everywhere
---	--

Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Rhythm and beat are related to each other but not the same. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Demonstrate and identify steady beat through movement, singing, playing an instrument and listening. • Demonstrate and identify tempo (fast vs. slow) through movement, singing, playing an instrument and listening. • Demonstrate and recognize the difference between beat and rhythm through discussion, movement, singing and playing an instrument. • Recognize and identify time signature (top number) through reading and notating music. • Recognize, identify, analyze, describe, evaluate, demonstrate, improvise and compose the following rhythms: whole notes, half notes quarter notes and their corresponding rests as well as eighth notes through reading and notating music, singing, playing an instrument, composing and arranging music.
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Evidence of Learning	
Summative Assessment <ul style="list-style-type: none"> District Rhythm Assessment: 1-2 classes given in May. 	
Formative Assessments <ul style="list-style-type: none"> Teacher Observation Individual Performance Group Performance Written Tests/Quizzes Self Assessment Rubrics 	

Suggested Activities

<ul style="list-style-type: none"> Read rhythms in songs, on cards or from the music staff. Perform rhythms on instruments in unison and multiple parts. Identify rhythm patterns found in songs. Add bar lines to music based on time signature. 	<ul style="list-style-type: none"> Rhythm dictation. Compose rhythm in a variety of meters. Improvise rhythm patterns over ostinati Modify rhythm patterns Error detection
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Suggested Songs

Rhythms	Tempo
Yankee Doodle (EN), Frere Jacques (EN, HN) Button You Must Wander (EN, HN), Somebody's Knocking (WN)	I Have a Car Trot Old Joe

Teacher Notes:

Rhythm can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the concept of rhythm. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, rhythm is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on rhythm for a time, it should continue in your daily classes throughout the year.

Unit Resources:

- Notation software (Finale or Sibelius)
- Orff and classroom instruments

3rd Grade Unit Plan - Rhythm

Content Area: 3rd Grade General Music

Unit Title: Rhythm

Unit Summary:

Continue to develop

Steady Beat through movement, singing, and playing instruments.

Reading, performing and composing whole, half, quarter, eighth notes, and whole, half, and quarter rests.

Differentiating between beat and rhythm (visually and aurally).

Identify and recognizing various tempi

Introduce

Time signature (top number only)

Tie

Dotted half notes and rests

Tempo Vocabulary – Largo & Allegro

Primary interdisciplinary connections:

Math (fractions) as related to rhythm

Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

Develop the ability to read, write, create and perform rhythms alone and with others.

Learning Targets

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB or ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Unit Essential Questions <ul style="list-style-type: none"> • Can music exist without rhythm? • How does rhythm impact how we hear/feel music? • Outside of music, where can rhythm be found? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Rhythm is the fundamental elements of music • Communication has natural rhythm • Rhythm and beat are not the same • Rhythm is independent of pitch • The human body has rhythm • Rhythm is everywhere
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Rhythm and beat are related to each other but not the same. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Demonstrate and identify steady beat through movement, singing, playing an instrument and listening. • Demonstrate and identify tempo through movement, singing, playing an instrument and listening. • Identify and define the terms largo and allegro through discussion and listening to music. • Demonstrate and recognize the difference between beat and rhythm through discussion, movement, singing and playing an instrument. • Recognize and identify time signature (top number only) through reading and notating music. • Demonstrate, recognize and define tie through discussion, singing, and playing an instrument. • Recognize, identify, analyze, describe, evaluate, demonstrate, improvise, and compose the following rhythms: whole, dotted-half, half, and quarter notes
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Evidence of Learning
Summative Assessment <ul style="list-style-type: none"> District summative rhythm assessment to be given in 5th grade.
Formative Assessments <ul style="list-style-type: none"> Teacher Observation Individual Performance Group Performance Written Tests/Quizzes Self Assessment Rubrics

Suggested Activities

<ul style="list-style-type: none"> Rhythmic dictation 	<ul style="list-style-type: none"> Compose rhythm in a variety of meters
<ul style="list-style-type: none"> Read rhythms in songs, on cards, or from the music staff. 	<ul style="list-style-type: none"> Add bar lines to music based on simple and compound time signatures.
<ul style="list-style-type: none"> Perform rhythms on instruments in unison and multiple parts. 	<ul style="list-style-type: none"> Complete worksheets
<ul style="list-style-type: none"> Identify rhythm patterns found in songs. 	<ul style="list-style-type: none"> Improvise rhythm patterns
<ul style="list-style-type: none"> Rhythmic error detection 	<ul style="list-style-type: none"> Kinesthetic activities to reinforce ties and dotted-half notes

Suggested Songs

Dotted-half note	Ties
America, Shenandoah	My Bonnie, Home on the Range

Teacher Notes:

Rhythm can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the concept of rhythm. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, rhythm is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on rhythm for a time, it should continue in your daily classes throughout the year.

Unit Resources:

Notation software (Finale or Sibelius)
Orff and classroom instruments

4th Grade Unit Plan - Rhythm

Content Area: 4th Grade General Music

Unit Title: Rhythm

Unit Summary:

Continue to develop

Reading, performing and composing whole note, dotted half note, half note, quarter note, eighth notes, as well as their corresponding rests.

Differentiating between beat and rhythm

Identify and recognizing various tempo

Introduce

Time signature (top and bottom number)

Tie

Sixteenth Notes

Syncopation

Vocabulary – Largo & Allegro

Primary interdisciplinary connections:

- Math (fractions) as related to rhythm
- Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

Develop the ability to read, write, create and perform rhythms alone and with others.

Learning Targets

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB or ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Unit Essential Questions Can music exist without rhythm? How does rhythm impact how we hear/feel music? Outside of music, where can rhythm be found?	Unit Enduring Understandings Rhythm is the fundamental element of music. Communication has natural rhythm. Rhythm and beat are not the same. Rhythm is a pattern of movement in time. Rhythm is independent of pitch. The human body has rhythm. Rhythm is everywhere.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> Rhythm and beat are related to each other but not the same. <i>Students will be able to...</i> <ul style="list-style-type: none"> Demonstrate and identify steady beat through movement, singing, playing an instrument and listening. Demonstrate and identify tempo through movement, singing, playing an instrument and listening. Identify and define the terms largo and allegro through discussion and listening to music. Demonstrate and recognize the difference between beat and rhythm through discussion, movement, singing and playing an instrument. Recognize and identify time signature (top and bottom number) through reading and notating music. Demonstrate, recognize and define tie through discussion, singing, and playing an instrument. Recognize, identify, analyze, describe, evaluate, demonstrate, improvise and compose the following rhythms: wn, dhñ, hn, qñ and their corresponding rests as well as eighth notes and sixteenth notes through reading and notating music, singing, playing an instrument, composing and arranging music. Recognize, identify and demonstrate sixteenth notes through reading and notating music, singing and playing an instrument.
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Evidence of Learning
Summative Assessment District summative rhythm assessment to be given in 5th grade.
Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Written Tests/Quizzes • Self Assessment • Rubrics

Suggested Activities

<ul style="list-style-type: none"> • Read rhythms in songs, on cards or from the music staff. • Perform rhythms on instruments in unison and multiple parts. • Identify rhythm patterns found in songs. • Add bar lines to music based on simple and compound time signature. 	<ul style="list-style-type: none"> • Rhythm dictation. • Compose rhythm in a variety of meters. • Improvise rhythm patterns over ostinati • Modify rhythm patterns • Error detection
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Suggested Songs

Sixteenth Notes	Syncopation
Kookabura, Dinah	Take Time in Life, Grand Old Flag

Teacher Notes: Rhythm can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the concept of rhythm. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, rhythm is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on rhythm for a time, it should continue in your daily classes throughout the year.
Unit Resources: <ul style="list-style-type: none"> • Notation software (Finale or Sibelius) • Orff and classroom instruments

5th Grade Unit Plan - Rhythm

Content Area: 5th Grade General Music

Unit Title: Rhythm

Unit Summary:

Continue to develop

- Reading, performing and composing whole note, dotted half note, half note, quarter note, eighth notes and sixteenth notes, as well as their corresponding rests.
- Reading, performing, and composing with tied notes and syncopation
- Differentiating between beat and rhythm
- Identify and recognizing various time signatures, and tempi

Primary interdisciplinary connections:

- Math (fractions) as related to rhythm
- Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

Develop the ability to read, write, create and perform rhythms alone and with others.

Learning Targets

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB or ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Unit Essential Questions Can music exist without rhythm? How does rhythm impact how we hear/feel music? Outside of music, where can rhythm be found?	Unit Enduring Understandings Rhythm is the fundamental element of music. Communication has natural rhythm. Rhythm and beat are not the same. Rhythm is a pattern of movement in time. Rhythm is independent of pitch. The human body has rhythm. Rhythm is everywhere.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> Rhythm and beat are related to each other but not the same. <i>Students will be able to...</i> <ul style="list-style-type: none"> Demonstrate and identify steady beat through movement, singing, playing an instrument and listening. Demonstrate and identify tempo through movement, singing, playing an instrument and listening. Identify and define the terms largo and allegro through discussion and listening to music. Demonstrate and recognize the difference between beat and rhythm through discussion, movement, singing and playing an instrument. Recognize and identify time signature (top and bottom number) through reading and notating music. Demonstrate, recognize and define tie through discussion, singing, and playing an instrument. Recognize, identify, analyze, describe, evaluate, demonstrate, improvise and compose the following rhythms: wn, dhn, hn, qn and their corresponding rests as well as eighth notes and sixteenth notes through reading and notating music, singing, playing an instrument, composing and arranging music. Recognize, identify and demonstrate sixteenth notes through reading and notating music, singing and playing an instrument.
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Evidence of Learning

Summative Assessment

District summative rhythm assessment to be given in May/June.

Formative Assessments

- Teacher Observation
- Individual Performance
- Group Performance
- Written Tests/Quizzes
- Self Assessment
- Rubrics

Suggested Activities

- Read rhythms in songs, on cards or from the music staff.
- Perform rhythms on instruments in unison and multiple parts.
- Identify rhythm patterns found in songs.
- Add bar lines to music based on simple and compound time signature.

- Rhythm dictation.
- Compose rhythm in a variety of meters.
- Improvise rhythm patterns over ostinati
- Modify rhythm patterns
- Error detection

Teacher Notes:

Rhythm can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the concept of rhythm. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, rhythm is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on rhythm for a time, it should continue in your daily classes throughout the year.

Unit Resources:

- Notation software (Finale or Sibelius)
- Orff and classroom instruments

K-5 Pitch Matching Unit Plans

K Unit Plan - Pitching Matching	
Content Area: Kindergarten General Music	
Unit Title: Pitch Matching	
Unit Summary: Prepare Absolute pitch names Introduce Singing vs. speaking voice Match pitch/sing tunefully Discerning high/low Primary interdisciplinary connections: Warming up the voice to sing is like warming up the body to exercise or play a sport. 21st century themes: Music as a universal language.	
Unit Rationale: Children must be coached in the development and use of singing with their most natural child's voice. Every child is musical and all are born with a unique and personal instrument. Developing the ability to use the voice properly will allow children to sing with joy and confidence while in school and throughout their lifetime, in addition to increasing pitch accuracy and tone quality.	

Learning Targets

Standards: STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Content Statements: <ul style="list-style-type: none"> • Ear training and listening skills are prerequisites for musical literacy. • The elements of music are foundational to basic music literacy. • Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm. 	

CPI #	Cumulative Progress Indicator (CPI)
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
1.3.2.B.3	Demonstrate correct playing techniques for Orff Instruments or equivalent homemade instruments.

1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

Unit Essential Questions In what ways can I use my voice? How can I use my body to make my most natural and beautiful singing voice?	Unit Enduring Understandings The voice is an instrument that is born within all human beings. Each person's voice is unique and different. A child's voice differs from an adult voice. The most natural and beautiful singing voice comes from using the body as naturally as possible. Tuneful singing will improve with proper vocal technique. All children are born with the ability to sing.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Singing vs. speaking voice • High vs. Low • Sol-mi solfege <i>Students will be able to...</i> <ul style="list-style-type: none"> • Match pitch/sing tunefully • Discern a singing voice from a speaking voice • Identify and perform sol and mi
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Evidence of Learning
Summative Assessment N/A Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments: <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Teacher Observation • Individual Performance • Group Performance

Suggested Activities

- Read and perform musical notation in songs, on cards or from the board/projector.
- Perform both solfege and notation on Orff/classroom instruments
- Perform echo patterns using voices, classroom instruments/Orff instruments, piano
- Provide “home tone” or starting note when performing pieces.
- Perform sol-mi patterns with hand signs, transfer to instruments and notation.

Teacher Notes:

Unit Resources: See resources/equipment

1st Grade Unit Plan - Pitching Matching

Content Area: 1st Grade General Music

Unit Title: Pitch Matching

Unit Summary:

- Prepare
 - Melodic notes mi, sol and la with hand signs
 - Absolute pitch names
- Introduce
 - Singing vs. speaking voice
 - Match pitch/sing tunefully
 - Discerning high/low
 - Melodic notes mi and sol with hand signs
- Reinforce/Develop
 - Singing vs. speaking voice
 - Match pitch/sing tunefully
 - Discern high/low

Primary interdisciplinary connections:

Warming up the voice to sing is like warming up the body to exercise or play a sport.

21st century themes:

Music as a universal language.

Unit Rationale:

Children must be coached in the development and use of singing with their most natural child's voice. Every child is musical and all are born with a unique and personal instrument. Developing the ability to use the voice properly will allow children to sing with joy and confidence while in school and throughout their lifetime, in addition to increasing pitch accuracy and tone quality.

Learning Targets

Standards:

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Content Statements:

- Ear training and listening skills are prerequisites for musical literacy.
- The elements of music are foundational to basic music literacy.
- Music is often defined as organized sound that is dependent on predictable properties of tone and pitch.
- Musical notation captures tonality, dynamic range, and rhythm.

CPI #	Cumulative Progress Indicator (CPI)
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.

1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
1.3.2.B.3	Demonstrate correct playing techniques for Orff Instruments or equivalent homemade instruments.
1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

Unit Essential Questions In what ways can I use my voice? How can I use my body to make my most natural and beautiful singing voice?	Unit Enduring Understandings The voice is an instrument that is born within all human beings. Each person's voice is unique and different. A child's voice differs from an adult voice. The most natural and beautiful singing voice comes from using the body as naturally as possible. Tuneful singing will improve with proper vocal technique. All children are born with the ability to sing.
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Unit Objective (Learning Targets) <i>Students will know...</i> Singing vs. speaking voice High vs. Low Sol-mi solfege <i>Students will be able to...</i> Match pitch/sing tunefully Discern a singing voice from a speaking voice Identify and perform sol and mi
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Evidence of Learning
Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments: <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Teacher Observation • Individual Performance • Group Performance

Suggested Activities

- Read and perform musical notation in songs, on cards or from the board/projector.
- Perform both solfege and notation on Orff/classroom instruments
- Perform echo patterns using voices, classroom instruments/Orff instruments, piano

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on reading and writing music for a time, it should continue in your daily classes throughout the year.

Unit Resources:

See resources/equipment

2nd Grade Unit Plan - Pitching Matching

Content Area: 2nd Grade General Music

Unit Title: Pitch Matching

Unit Summary:

Introduce

- Absolute pitch names
- Treble clef or G clef
- Treble Staff lines and spaces

Reinforce/Develop

- Singing vs. speaking voice
- Match pitch/sing tunelessly
- Discern high/low
- Melodic notes mi, sol and la with hand signs

Primary interdisciplinary connections:

Warming up the voice to sing is like warming up the body to exercise or play a sport.

21st century themes:

Music as a universal language.

Unit Rationale:

Children must be coached in the development and use of singing with their most natural child's voice. Every child is musical and all are born with a unique and personal instrument. Developing the ability to use the voice properly will allow children to sing with joy and confidence while in school and throughout their lifetime, in addition to increasing pitch accuracy and tone quality.

Learning Targets

Standards:

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Content Statements:

Ear training and listening skills are prerequisites for musical literacy.

The elements of music are foundational to basic music literacy.

Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.

Complex scores may include compound meters and the grand staff.

Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.

CPI #	Cumulative Progress Indicator (CPI)
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.

1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
1.3.2.B.3	Demonstrate correct playing techniques for Orff Instruments or equivalent homemade instruments.
1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

Unit Essential Questions In what ways can I use my voice? How can I use my body to make my most natural and beautiful singing voice?	Unit Enduring Understandings The voice is an instrument that is born within all human beings. Each person's voice is unique and different. A child's voice differs from an adult voice. The most natural and beautiful singing voice comes from using the body as naturally as possible. Tuneful singing will improve with proper vocal technique. All children are born with the ability to sing.
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Unit Objective (Learning Targets) <i>Students will know...</i> Treble clef/ G clef Staff (lines and spaces) Singing vs. speaking voice High vs. Low Mi, sol, la solfege <i>Students will be able to...</i> Identify the lines and spaces of the musical staff Match pitch/sing tunefully Discern a singing voice from a speaking voice Identify and perform mi, sol and la
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Evidence of Learning
Summative Assessment: 2nd Grade Melodic Assessment Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments:

Teacher Observation
Individual Performance
Group Performance
Teacher Observation
Individual Performance
Group Performance

Suggested Activities

Read and perform musical notation in songs, on cards or from the board/projector.
Perform both solfege and notation on Orff/classroom instruments
Perform echo patterns using voices, classroom instruments/Orff instruments, piano

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on reading and writing music for a time, it should continue in your daily classes throughout the year.

Unit Resources:

See resources/equipment

3rd Grade Unit Plan - Pitching Matching

Content Area: 3rd Grade General Music

Unit Title: Pitch Matching

Unit Summary:

- Prepare
 - Diatonic Scale (d r m f s l t d') with hand signs
- Introduce
 - Pentatonic Scale (d r m s l d') with hand signs
- Reinforce/Develop
 - Absolute pitch names
 - Treble clef or G clef
 - Treble Staff lines and spaces
 - Singing vs. speaking voice
 - Match pitch/sing tunefully
 - Discern high/low
 - Melodic notes mi, sol and la with hand signs

Primary interdisciplinary connections:

Warming up the voice to sing is like warming up the body to exercise or play a sport.

21st century themes:

Music as a universal language.

Unit Rationale:

Children must be coached in the development and use of singing with their most natural child's voice. Every child is musical and all are born with a unique and personal instrument. Developing the ability to use the voice properly will allow children to sing with joy and confidence while in school and throughout their lifetime, in addition to increasing pitch accuracy and tone quality.

Learning Targets

Standards:

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Content Statements:

Ear training and listening skills are prerequisites for musical literacy.

The elements of music are foundational to basic music literacy.

Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.

Complex scores may include compound meters and the grand staff.

Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.

CPI #	Cumulative Progress Indicator (CPI)
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter and compound meter.
1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

Unit Essential Questions In what ways can I use my voice? How can I use my body to make my most natural and beautiful singing voice?	Unit Enduring Understandings The voice is an instrument that is born within all human beings. Each person's voice is unique and different. A child's voice differs from an adult voice. The most natural and beautiful singing voice comes from using the body as naturally as possible. Tuneful singing will improve with proper vocal technique. All children are born with the ability to sing.
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Unit Objective (Learning Targets) <i>Students will know...</i> Treble clef/ G clef Staff (lines and spaces) Singing vs. speaking voice High vs. Low Do re mi sol la solfege with hand signs <i>Students will be able to...</i> Identify the lines and spaces of the musical staff Match pitch/sing tunefully Discern a singing voice from a speaking voice Identify and perform mi, sol and la Perform and recognize the pentatonic scale (d r m s l d')

Evidence of Learning
Summative Assessment: N/A
Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments: <ul style="list-style-type: none"> Teacher Observation Individual Performance Group Performance Teacher Observation Individual Performance Group Performance

Suggested Activities

- Posture
 - Sit or stand with back straight
 - Keep shoulders, arms and neck relaxed
- Breathing
 - Bend over taking deep breaths to feel abdomen expand.
 - Take a deep breath through a giant straw and hiss it out for 8, 12, 16, etc. seconds
 - Explain that there is a balloon in your stomach (the diaphragm). When you breathe in, you are filling up that balloon. Breathe deep down in your body to fill up with air. Ask students to put their hands on their belly. When they fill up their balloon, their hands should move out as their belly gets bigger. Many students equate breathing in with pulling in their stomach. This exercise can also be done lying on your back. Remind students to keep their shoulders, neck and throat relaxed as they try to fill up their belly balloon.
- Jumping jacks, jogging in place, stretching, etc.
- Yawning – Yawning wakes up the brain and the body. Take a deep breath, open the mouth and stretch the inside and outside of the body. Great for the first class of the day!
- Alphabet Chant – Take a deep breath and speak as many letters of the alphabet as possible while supporting with the diaphragm.
- Open Mouth
 - Pretend to fog up a window. The relaxed throat and open mouth mimics singing.
 - Use a rubber band to show the shape of stretching out the mouth. Allow students to lead the class with a rubber band.
 - Make a poster of a head. Cut out a hole for the mouth in the shape of a vowel. For example, “ah” would be a tall oval shape. Laminate the poster and then let students put their mouths through the hole to feel the correct shape.
- Diction
 - Whisper accented consonant sounds while pulsing diaphragm (ex: p p f f; shh t k k; b d b d)
 - Speak the words “lips, teeth, tip of the tongue” in various tempi
 - Tongue Twisters- exaggerate the production of consonant sounds. Some examples are provided in the unit.
- Pitch
 - Hum long monotones, step or skips up and down the scale.
 - Lip Trills- trill long monotones, steps or skips up and down the scale.
 - Roller Coaster- draw roller coasters with your finger in the air or on the board while students’ voices follow. Students can draw their own roller coasters and lead the class in vocalizing their creation. As an extension, choose specific vowel sounds to use for the roller coaster ride.
 - Siren- draw circular shapes in the air with your finger while the students’ voices follow those shapes using their voice. This is a good exercise that students can lead as well.
 - Slidey C- using the letter “c” glissando the voice do-sol-do, then repeat a half step higher.
- Humming – Hum long monotones, steps or skips up and down the scale.
- Lip Trills – Trill long monotones, steps or skips up and down the scale.

- Roller Coaster – Draw roller coasters with your finger in the air or on the board while students’ voices follow. Students can draw their own roller coasters and lead the class in vocalizing their creation. As an extension, choose specific vowel sounds to use for the roller coaster ride.
- Siren – Draw circular shapes in the air with your finger while the students’ voices follow those shapes using their voice. This a good exercise that students can lead as well.
- Slidey C – Using the letter C, glissando the voice do-sol-do, then repeat a half step higher.
- Coyote Slides – Imagine a cartoon where the character falls off a mountain. Start your voice at the top of the mountain, falling down. After the imaginary character hits the ground, say “splat!”
- Basketball – use the words bounce 4 times, dribble 4 times, aim...Shoooooooooooooooooot. The pitch of the voice should follow the movement of the body for each word. Ex – bounce will glissando from low to high as student mime bouncing the ball. Aim is a low sound and Shoot starts high and gradually lowers as the ball goes through the hoop.
- Solfege – The more students hear and sing the intervals between notes of a scale, the more in tune they are able to sing. Echo sing full and partial scales in patterns of skips and steps. By October, students should be able to sing up and down a diatonic scale. By February, they should be able to sing the same scale in rounds.
- Non-pitch singers – With students who don’t change or match pitch, they may have a hearing difficulty, especially when there are other sounds around them. Take a milk gallon and cut out the side opposite the handle. Leave a space big enough for a child’s face to fit inside. Holding the handle, place the milk jug in front of the face. The speaking and singing voice will be amplified so students may hear themselves easier.
- Integrate vocal performance into various composition projects.
- Major and Minor Tonality
 - Sing natural minor and major scales on solfege
 - Sing natural, melodic and harmonic minor scales
- Read and perform musical notation in songs, on cards or from the board/projector.
- Perform both solfege and notation on Orff/classroom instruments
- Perform echo patterns using voices, classroom instruments/Orff instruments, piano

Teacher Notes:

The emphasis in this unit is to develop the child’s natural singing voice. Choices in songs are left to the discretion of the teacher. However, the songs are of lesser import than the quality of the singing that students this age are able to achieve. Though many of the warm ups and vocalizing exercises are fun and silly, they enable students to feel and hear their best and most natural singing voice. While any of the exercises mentioned above could be used in choir, they are aimed at the general music population. However, not all choir warm ups are appropriate to use for general music. Make sure the warm ups that are chosen enforce the four vocal techniques and are accessible to all singers.

Unit Resources:

See resources/equipment

4th Grade Unit Plan - Pitching Matching

Content Area: 4th Grade General Music

Unit Title: Pitch Matching

Unit Summary:

- Introduce
 - Fa, La into Diatonic Scale (d r m f s l t d') with hand signs
- Reinforce/Develop
 - Pentatonic Scale (d r m s l d') with hand signs
 - Absolute pitch names
 - Treble clef or G clef
 - Treble Staff lines and spaces
 - Singing vs. speaking voice
 - Match pitch/sing tunefully
 - Discern high/low
 - Melodic notes mi, sol and la with hand signs

Primary interdisciplinary connections:

Warming up the voice to sing is like warming up the body to exercise or play a sport.

21st century themes:

Music as a universal language.

Unit Rationale:

Children must be coached in the development and use of singing with their most natural child's voice. Every child is musical and all are born with a unique and personal instrument. Developing the ability to use the voice properly will allow children to sing with joy and confidence while in school and throughout their lifetime, in addition to increasing pitch accuracy and tone quality.

Learning Targets

Standards:

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Content Statements:

Ear training and listening skills are prerequisites for musical literacy.

The elements of music are foundational to basic music literacy.

Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.

Complex scores may include compound meters and the grand staff.

Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.

CPI #	Cumulative Progress Indicator (CPI)
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter and compound meter.
1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

Unit Essential Questions In what ways can I use my voice? How can I use my body to make my most natural and beautiful singing voice?	Unit Enduring Understandings The voice is an instrument that is born within all human beings. Each person's voice is unique and different. A child's voice differs from an adult voice. The most natural and beautiful singing voice comes from using the body as naturally as possible. Tuneful singing will improve with proper vocal technique. All children are born with the ability to sing.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Diatonic scale (d r m f s l t d') • Treble clef/ G clef • Staff (lines and spaces) • Singing vs. speaking voice • High vs. Low • Do re mi sol la solfege with hand signs <i>Students will be able to...</i> <ul style="list-style-type: none"> • Identify the lines and spaces of the musical staff • Match pitch/sing tunefully • Discern a singing voice from a speaking voice • Identify and perform mi, sol and la • Perform and recognize the pentatonic scale (d r m s l d') and the diatonic scale (d r m f s l t d')
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Evidence of Learning
Summative Assessment: N/A Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments: <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Teacher Observation • Individual Performance • Group Performance

Suggested Activities

- Posture
 - Sit or stand with back straight
 - Keep shoulders, arms and neck relaxed
- Breathing
 - Bend over taking deep breaths to feel abdomen expand.
 - Take a deep breath through a giant straw and hiss it out for 8, 12, 16, etc. seconds
 - Explain that there is a balloon in your stomach (the diaphragm). When you breathe in, you are filling up that balloon. Breathe deep down in your body to fill up with air. Ask students to put their hands on their belly. When they fill up their balloon, their hands should move out as their belly gets bigger. Many students equate breathing in with pulling in their stomach. This exercise can also be done lying on your back. Remind students to keep their shoulders, neck and throat relaxed as they try to fill up their belly balloon.
- Jumping jacks, jogging in place, stretching, etc.
- Yawning – Yawning wakes up the brain and the body. Take a deep breath, open the mouth and stretch the inside and outside of the body. Great for the first class of the day!
- Alphabet Chant – Take a deep breath and speak as many letters of the alphabet as possible while supporting with the diaphragm.
- Open Mouth
 - Pretend to fog up a window. The relaxed throat and open mouth mimics singing.
 - Use a rubber band to show the shape of stretching out the mouth. Allow students to lead the class with a rubber band.
 - Make a poster of a head. Cut out a hole for the mouth in the shape of a vowel. For example, “ah” would be a tall oval shape. Laminate the poster and then let students put their mouths through the hole to feel the correct shape.
- Diction
 - Whisper accented consonant sounds while pulsing diaphragm (ex: p p f f; shh t k k; b d b d)
 - Speak the words “lips, teeth, tip of the tongue” in various tempi
 - Tongue Twisters- exaggerate the production of consonant sounds. Some examples are provided in the unit.
- Pitch
 - Hum long monotones, step or skips up and down the scale.
 - Lip Trills- trill long monotones, steps or skips up and down the scale.
 - Roller Coaster- draw roller coasters with your finger in the air or on the board while students’ voices follow. Students can draw their own roller coasters and lead the class in vocalizing their creation. As an extension, choose specific vowel sounds to use for the roller coaster ride.
 - Siren- draw circular shapes in the air with your finger while the students’ voices follow those shapes using their voice. This is a good exercise that students can lead as well.
 - Slidey C- using the letter “c” glissando the voice do-sol-do, then repeat a half step higher.
- Humming – Hum long monotones, steps or skips up and down the scale.
- Lip Trills – Trill long monotones, steps or skips up and down the scale.
- Roller Coaster – Draw roller coasters with your finger in the air or on the board while students’ voices follow.

Students can draw their own roller coasters and lead the class in vocalizing their creation. As an extension, choose specific vowel sounds to use for the roller coaster ride.

- Siren – Draw circular shapes in the air with your finger while the students’ voices follow those shapes using their voice. This a good exercise that students can lead as well.
- Slidey C – Using the letter C, glissando the voice do-sol-do, then repeat a half step higher.
- Coyote Slides – Imagine a cartoon where the character falls off a mountain. Start your voice at the top of the mountain, falling down. After the imaginary character hits the ground, say “splat!”
- Basketball – use the words bounce 4 times, dribble 4 times, aim...Shoooooooooooooooooot. The pitch of the voice should follow the movement of the body for each word. Ex – bounce will glissando from low to high as student mime bouncing the ball. Aim is a low sound and Shoot starts high and gradually lowers as the ball goes through the hoop.
- Solfege – The more students hear and sing the intervals between notes of a scale, the more in tune they are able to sing. Echo sing full and partial scales in patterns of skips and steps. By October, students should be able to sing up and down a diatonic scale. By February, they should be able to sing the same scale in rounds.
- Non-pitch singers – With students who don’t change or match pitch, they may have a hearing difficulty, especially when there are other sounds around them. Take a milk gallon and cut out the side opposite the handle. Leave a space big enough for a child’s face to fit inside. Holding the handle, place the milk jug in front of the face. The speaking and singing voice will be amplified so students may hear themselves easier.
- Integrate vocal performance into various composition projects.
- Major and Minor Tonality
 - Sing natural minor and major scales on solfege
 - Sing natural, melodic and harmonic minor scales
- Read and perform musical notation in songs, on cards or from the board/projector.
- Perform both solfege and notation on Orff/classroom instruments
- Perform echo patterns using voices, classroom instruments/Orff instruments, piano

Teacher Notes:

The emphasis in this unit is to develop the child’s natural singing voice. Choices in songs are left to the discretion of the teacher. However, the songs are of lesser import than the quality of the singing that students this age are able to achieve. Though many of the warm ups and vocalizing exercises are fun and silly, they enable students to feel and hear their best and most natural singing voice. While any of the exercises mentioned above could be used in choir, they are aimed at the general music population. However, not all choir warm ups are appropriate to use for general music. Make sure the warm ups that are chosen enforce the four vocal techniques and are accessible to all singers.

Unit Resources:

See resources/equipment

5th Grade Unit Plan - Pitching Matching

Content Area: 5th Grade General Music

Unit Title: Pitch Matching

Unit Summary:

- Continue to develop:
 - Breathing/Breath Support – finding one’s best tone quality involves deep breathing and support from the diaphragm.
 - Open mouth/relaxed jaw - opening one’s mouth increases the volume and quality of the voice.
 - Posture – keeping the back straight and shoulders relaxed allows the air to travel unhindered from the mouth to the diaphragm.
 - Diction – exaggerating the use of the lips, teeth & tongue make the words being sung easier to understand for the listener.
 - Vocalizing Exercises
 - Solfege – scales in steps & skips
 - New Songs
 - Match pitch/sing tunefully
 - Diatonic scale (d r m f s l t d’) with hand signs
 - Treble Staff- lines and spaces with their respective pitch names
- Introduce:
 - Aurally discern major and minor tonality

Primary interdisciplinary connections:

Warming up the voice to sing is like warming up the body to exercise or play a sport.

21st century themes:

Music as a universal language.

Unit Rationale:

Children must be coached in the development and use of singing with their most natural child’s voice. Every child is musical and all are born with a unique and personal instrument. Developing the ability to use the voice properly will allow children to sing with joy and confidence while in school and throughout their lifetime, in addition to increasing pitch accuracy and tone quality.

Learning Targets

Standards:

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Content Statements:

Ear training and listening skills are prerequisites for musical literacy.

The elements of music are foundational to basic music literacy.

Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.

Complex scores may include compound meters and the grand staff.

Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.

CPI #	Cumulative Progress Indicator (CPI)
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

Unit Essential Questions In what ways can I use my voice? How can I use my body to make my most natural and beautiful singing voice?	Unit Enduring Understandings The voice is an instrument that is born within all human beings. Each person's voice is unique and different. A child's voice differs from an adult voice. The most natural and beautiful singing voice comes from using the body as naturally as possible. Tuneful singing will improve with proper vocal technique. All children are born with the ability to sing.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Singing vs. speaking voice • Diatonic Scale (d-d') with hand signs • Major vs. Minor • Aurally discern major and minor tonality • Describe the difference in mood that major and minor tonality creates <i>Students will be able to...</i> <ul style="list-style-type: none"> • Match pitch/sing tunefully • Discern a singing voice from a speaking voice • Identify and perform diatonic scale (d-d') with hand signs • Discern between major and minor tonality
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Evidence of Learning
Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments: <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Teacher Observation • Individual Performance • Group Performance

Suggested Activities

- Posture
 - Sit or stand with back straight
 - Keep shoulders, arms and neck relaxed
- Breathing
 - Bend over taking deep breaths to feel abdomen expand.
 - Take a deep breath through a giant straw and hiss it out for 8, 12, 16, etc. seconds
 - Explain that there is a balloon in your stomach (the diaphragm). When you breathe in, you are filling up that balloon. Breathe deep down in your body to fill up with air. Ask students to put their hands on their belly. When they fill up their balloon, their hands should move out as their belly gets bigger. Many students equate breathing in with pulling in their stomach. This exercise can also be done lying on your back. Remind students to keep their shoulders, neck and throat relaxed as they try to fill up their belly balloon.
 - Jumping jacks, jogging in place, stretching, etc.
 - Yawning – Yawning wakes up the brain and the body. Take a deep breath, open the mouth and stretch the inside and outside of the body. Great for the first class of the day!
 - Alphabet Chant – Take a deep breath and speak as many letters of the alphabet as possible while supporting with the diaphragm.
- Open Mouth
 - Pretend to fog up a window. The relaxed throat and open mouth mimics singing.
 - Use a rubber band to show the shape of stretching out the mouth. Allow students to lead the class with a rubber band.
 - Make a poster of a head. Cut out a hole for the mouth in the shape of a vowel. For example, “ah” would be a tall oval shape. Laminate the poster and then let students put their mouths through the hole to feel the correct shape.
- Diction
 - Whisper accented consonant sounds while pulsing diaphragm (ex: p p f f; shh t k k; b d b d)
 - Speak the words “lips, teeth, tip of the tongue” in various tempi
 - Tongue Twisters- exaggerate the production of consonant sounds. Some examples are provided in the unit.
- Pitch
 - Hum long monotones, step or skips up and down the scale.
 - Lip Trills- trill long monotones, steps or skips up and down the scale.
 - Roller Coaster- draw roller coasters with your finger in the air or on the board while students’ voices follow. Students can draw their own roller coasters and lead the class in vocalizing their creation. As an extension, choose specific vowel sounds to use for the roller coaster ride.
 - Siren- draw circular shapes in the air with your finger while the students’ voices follow those shapes using their voice. This is a good exercise that students can lead as well.
 - Slidey C- using the letter “c” glissando the voice do-sol-do, then repeat a half step higher.
 - Humming – Hum long monotones, steps or skips up and down the scale.
 - Lip Trills – Trill long monotones, steps or skips up and down the scale.
 - Roller Coaster – Draw roller coasters with your finger in the air or on the board while students’ voices follow. Students can draw their own roller coasters and lead the class in vocalizing their creation. As an extension, choose specific vowel sounds to use for the roller coaster ride.

- Siren – Draw circular shapes in the air with your finger while the students’ voices follow those shapes using their voice. This a good exercise that students can lead as well.
- Slidey C – Using the letter C, glissando the voice do-sol-do, then repeat a half step higher.
- Coyote Slides – Imagine a cartoon where the character falls off a mountain. Start your voice at the top of the mountain, falling down. After the imaginary character hits the ground, say “splat!”
- Basketball – use the words bounce 4 times, dribble 4 times, aim...Shoooooooooooooooooot. The pitch of the voice should follow the movement of the body for each word. Ex – bounce will glissando from low to high as student mime bouncing the ball. Aim is a low sound and Shoot starts high and gradually lowers as the ball goes through the hoop.
- Solfege – The more students hear and sing the intervals between notes of a scale, the more in tune they are able to sing. Echo sing full and partial scales in patterns of skips and steps. By October, students should be able to sing up and down a diatonic scale. By February, they should be able to sing the same scale in rounds.
- Non-pitch singers – With students who don’t change or match pitch, they may have a hearing difficulty, especially when there are other sounds around them. Take a milk gallon and cut out the side opposite the handle. Leave a space big enough for a child’s face to fit inside. Holding the handle, place the milk jug in front of the face. The speaking and singing voice will be amplified so students may hear themselves easier.
- Integrate vocal performance into various composition projects.
- Major and Minor Tonality
 - Sing natural minor and major scales on solfege
 - Sing natural, melodic and harmonic minor scales
- Read and perform musical notation in songs, on cards or from the board/projector.
- Perform both solfege and notation on Orff/classroom instruments
- Perform echo patterns using voices, classroom instruments/Orff instruments, piano

Teacher Notes:

The emphasis in this unit is to develop the child’s natural singing voice. Choices in songs are left to the discretion of the teacher. However, the songs are of lesser import than the quality of the singing that students this age are able to achieve. Though many of the warm ups and vocalizing exercises are fun and silly, they enable students to feel and hear their best and most natural singing voice. While any of the exercises mentioned above could be used in choir, they are aimed at the general music population. However, not all choir warm ups are appropriate to use for general music. Make sure the warm ups that are chosen enforce the four vocal techniques and are accessible to all singers.

Unit Resources:

See resources/equipment

K-5 Notation Unit Plans

K Unit Plan - Notation
Content Area: Kindergarten General Music
Unit Title: Notation
Unit Summary: Introduce <ul style="list-style-type: none"> ○ Steady Beat ○ Fast-Slow (Tempo) ○ Duration: Short vs. Long ○ Quarter note/quarter rest (ta) Primary interdisciplinary connections: Symbol recognition reinforces literacy concepts. 21st century themes: Music as a universal language.
Unit Rationale: In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

Learning Targets

Standards: STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
Content Statements: <ul style="list-style-type: none"> • Ear training and listening skills are prerequisites for musical literacy. • The elements of music are foundational to basic music literacy. • Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores
1.1.2.B.2	Identify musical elements in responses to diverse aural prompts, such as rhythm, timbre, dynamics, form and melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g, scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm,

	dynamics, and tempo.
1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
1.3.2.B.3	Demonstrate correct playing techniques for Orff Instruments or equivalent homemade instruments.
1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinati, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

Unit Essential Questions Why do we read music? How does music literacy enhance music comprehension and appreciation? How is music literacy a form of communication?	Unit Enduring Understandings Music is aural and visual. Music is a language. Notation can precede and/or follow music performance.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Quarter note (ta) • Quarter rest (rest) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Perform music with a steady beat • Identify durations that are long vs short. • Identify and perform quarter notes and quarter rests.

Evidence of Learning
Summative Assessment N/A
Resources/Equipment needed: Computer, projector, dry-erase/white board, notation software, classroom instruments, Orff Instruments
Formative Assessments: <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Teacher Observation • Individual Performance • Group Performance

Suggested Activities

- Read and perform musical notation in songs, on cards or from the board/projector.
- Perform both solfege and notation on Orff/classroom instruments

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on reading and writing music for a time, it should continue in your daily classes throughout the year.

Unit Resources:

See resources/equipment

1 st Grade Unit Plan - Notation	
Content Area: 1st Grade General Music	
Unit Title: Notation	
Unit Summary: Continue to develop: <ul style="list-style-type: none"> ○ Recognizing and identifying rhythm notation symbols (ta, quarter notes and quarter rests) Introduce <ul style="list-style-type: none"> ○ Recognizing and identifying rhythm notation symbols (ti-ti, eighth note in pairs - beam and flags) ○ Recognizing and identifying absolute pitch names (mi, sol, and la) Primary interdisciplinary connections: Symbol recognition reinforces literacy concepts. 21st century themes:	
S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.	

‘Learning Targets

Standards: STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.

1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.

Unit Essential Questions Why do we read music? How does music literacy enhance comprehension and appreciation? How is music literacy a form of communication?	Unit Enduring Understandings Music is aural and visual. Music is a language. Notation can precede and/or follow music performance. ie. composition or dictation.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> Basic music notation symbols and music reading concepts <i>Students will be able to...</i> <ul style="list-style-type: none"> Recognize and identify through discussion and performance such rhythm notation symbols as eighth notes (single and beamed), quarter notes, and quarter rests Recognize and identify through discussion and performance such absolute absolute pitch names as do, mi, sol, and la
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Evidence of Learning
Summative Assessment: The summative assessments in notation for grades K-2 will be administered in 2nd grade.
Resources/Equipment needed: <ul style="list-style-type: none"> Pencils Paper Piano
Formative Assessments <ul style="list-style-type: none"> Teacher Observation Individual Performance Group Performance Self Assessment Worksheets

Suggested Activities

<ul style="list-style-type: none"> • Read both solfege and absolute pitches in songs, on cards or from the board/projector. 	<ul style="list-style-type: none"> • Perform both solfege and absolute pitches on Orff instruments.
<ul style="list-style-type: none"> • Identify music symbols through group discussion. 	<ul style="list-style-type: none"> • Complete worksheets
<ul style="list-style-type: none"> • Compose/arrange melodies on the staff using both solfege and absolute pitch names. 	<ul style="list-style-type: none"> • Compose/arrange rhythms with notation cards and perform them with body percussion and percussion instruments
<ul style="list-style-type: none"> • Perform various teacher-generated rhythms with body percussion and percussion instruments 	

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. This unit plan should give staff an outline and ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Elements of music reading and notation should be incorporated into all or most of the lessons throughout the year.

Unit Resources:

- Notation software (Finale or Sibelius)
- Orff and classroom instruments
- Whiteboard
- Notation and solfege cards

2nd Grade Unit Plan - Notation

Content Area: 2nd Grade General Music

Unit Title: Notation

Unit Summary:

- Introduce
 - Recognizing and identifying notation symbols (music staff, measure, bar line, double bar line, repeat sign, treble clef)
 - Recognizing and identifying absolute pitch names
 - Recognizing and identifying the symbols and vocabulary: treble clef, music staff lines and spaces, measure, bar line, double bar line, repeat sign, forte, piano

Primary interdisciplinary connections:

Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

Learning Targets

Standards:

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and

	melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.

Unit Essential Questions Why do we read music? How does music literacy enhance comprehension and appreciation? How is music literacy a form of communication?	Unit Enduring Understandings Music is aural and visual. Music is a language. Notation can precede and/or follow music performance. ie. composition or dictation.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> Basic music notation symbols and music reading concepts. <i>Students will be able to...</i> <ul style="list-style-type: none"> Recognize and identify absolute pitch names on a treble clef music staff through reading and notating music. Demonstrate the absolute pitches on a treble staff through playing classroom instrument alone and in groups. Identify the symbols treble clef, music staff, lines and spaces of the staff, measure, bar line, double bar line, and repeat sign through discussion and reading and notating music.
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<p style="text-align: center;">Evidence of Learning</p>
Summative Assessment <ul style="list-style-type: none"> District Melodic Assessment: 1-2 classes given in January. District Rhythmic Assessment: 1-2 classes given in May. Resources/Equipment needed: <ul style="list-style-type: none"> Piano Pencil/Paper
Formative Assessments <ul style="list-style-type: none"> Teacher Observation Individual Performance Group Performance Self Assessment Worksheets

Suggested Activities

<ul style="list-style-type: none">• Read both solfege and absolute pitches in songs, on cards or from the board/projector.	<ul style="list-style-type: none">• Compose/arrange melodies on the staff using both solfege and absolute pitch names.
<ul style="list-style-type: none">• Perform both solfege and absolute pitches on Orff instruments.	<ul style="list-style-type: none">• Complete worksheets
<ul style="list-style-type: none">• Identify music symbols through group discussion.	

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. This unit plan should give staff an outline and ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Elements of music reading and notation should be incorporated into all or most of the lessons throughout the year.

Unit Resources:

- Notation software (Finale or Sibelius)
- Orff and classroom instruments

3rd Grade Unit Plan - Notation

Content Area: 3rd Grade General Music

Unit Title: Notation

Unit Summary:

- Continue to develop
 - Recognizing and identifying notation symbols (music staff, measure, bar line, double bar line, repeat sign, treble clef)
 - Recognizing and identifying absolute pitch names
 - Recognizing and identifying the symbols and vocabulary: treble clef, music staff lines and spaces, measure, bar line, double bar line, repeat sign, forte, piano
- Introduce
 - Reading, writing, demonstrating, creating and identifying with hand signs pentatonic scale (d r m s l d) on the music staff
 - Reading, writing, demonstrating and creating pitch names on the treble clef music staff
 - Recognizing, identifying and demonstrating dynamics (piano and forte)
 - Reading and performing G, A, B, D & E (pentatonic scale) on a treble clef staff using recorder
 - Using the recorder as a vehicle to infuse all third grade concepts listed above

Primary interdisciplinary connections:

Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

Learning Targets

Standards:

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate

to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics and tempo.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB or ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Unit Essential Questions Why do we read music? How does music literacy enhance comprehension and appreciation? How is music literacy a form of communication?	Unit Enduring Understandings Music is aural and visual. Music is a language. Notation can precede and/or follow music performance. ie. composition or dictation.
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Unit Objective (Learning Targets) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Read, write and identify a pentatonic scale through reading and notating music. • Read, write and identify pitch names on a treble clef music staff through reading and notating music. • Demonstrate the absolute pitches on a treble staff through playing an instrument alone and in groups. • Read, identify and define the symbols treble clef, music staff, lines and spaces of the staff, measure, bar line, double bar line, and repeat sign through discussion and reading and notating music. • Read, identify and demonstrate dynamics, including the vocabulary/symbols for forte, mezzo forte, mezzo piano and piano through discussion and reading and notating music.

Evidence of Learning
Summative Assessment Recorder Performance Assessments, individual and in groups: 1-3 classes given in April.
Resources/Equipment needed: <ul style="list-style-type: none"> • Piano • Pencil/Paper

Formative Assessments

- Teacher Observation
- Individual Performance
- Group Performance
- Self Assessment
- Worksheets

Suggested Activities

- | | |
|---|---|
| <ul style="list-style-type: none">• Read both solfege and absolute pitches in songs, on cards or from the board/projector.• Perform both solfege and absolute pitches on Orff instruments; specifically, perform notation on recorder.• Notation identification games using the staff carpet, cones, class groups, etc. | <ul style="list-style-type: none">• Compose/arrange melodies on the staff using both solfege and absolute pitch names• Complete worksheets• Identify music symbols through group discussion |
|---|---|

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. This unit plan should give staff an outline and ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Elements of music reading and notation should be incorporated into all or most of the lessons throughout the year.

Unit Resources:

- Notation software (Finale or Sibelius)
- Orff and classroom instruments

4th Grade Unit Plan - Notation

Content Area: 4th Grade General Music

Unit Title: Notation

Unit Summary:

- Continue to develop
 - Reading, writing, demonstrating and creating pentatonic scale (d r m s l d₁) on the music staff
 - Reading, writing, demonstrating and creating pitch names on the treble clef music staff
 - Recognizing, identifying and demonstrating dynamics (piano and forte)
 - Recognizing and identifying the symbols and vocabulary: treble clef, music staff lines and spaces, measure, bar line, double bar line, repeat sign, forte, piano
- Introduce
 - Reading, writing, demonstrating and creating diatonic scale (d r m f s l t d₁) on the music staff
 - Recognizing, identifying and demonstrating dynamics (mezzo piano and mezzo forte)
 - Recognizing and identifying the symbols and vocabulary: mezzo piano and mezzo forte

Primary interdisciplinary connections:

Symbol recognition reinforces literacy concepts.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

Learning Targets

Standards:

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics and tempo.
1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB or ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Unit Essential Questions Why do we read music? How does music literacy enhance comprehension and appreciation? How is music literacy a form of communication?	Unit Enduring Understandings Music is aural and visual. Music is a language. Notation can precede and/or follow music performance. ie. composition or dictation.
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Unit Objective (Learning Targets) <i>Students will be able to...</i> <ul style="list-style-type: none"> Recognize and identify a diatonic scale through reading and notating music. Recognize and identify absolute pitch names on a treble clef music staff through reading and notating music. Demonstrate the absolute pitches on a treble staff through playing an instrument alone and in groups. Identify the symbols treble clef, music staff, lines and spaces of the staff, measure, bar line, double bar line, and repeat sign through discussion and reading and notating music. Identify and define the vocabulary/symbols for forte, mezzo forte, mezzo piano and piano through discussion and reading and notating music.
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Evidence of Learning
Summative Assessment <ul style="list-style-type: none"> District Melodic Assessment: 1-2 classes given in January. Resources/Equipment needed: <ul style="list-style-type: none"> Piano Pencil/Paper

Formative Assessments

- Teacher Observation
- Individual Performance
- Group Performance
- Self Assessment
- Worksheets

Suggested Activities

- | | |
|--|---|
| <ul style="list-style-type: none">• Read both solfege and absolute pitches in songs, on cards or from the board/projector.• Perform both solfege and absolute pitches on Orff instruments in unison and multiple parts. | <ul style="list-style-type: none">• Compose/arrange melodies on the staff using both solfege and absolute pitch names• Complete worksheets• Identify music symbols through group discussion |
|--|---|

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. Sample lesson plans have been provided in this unit to give staff ample ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. Our summative assessment shall all be the same test given at the same time. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Though you may concentrate heavily on reading and writing music for a time, it should continue in your daily classes throughout the year.

Unit Resources:

- Notation software (Finale or Sibelius)
- Orff and classroom instruments
- Whiteboard
- Pencil/Paper

5th Grade Unit Plan - Notation

Content Area: 5th Grade General Music

Unit Title: Notation

Unit Summary:

- Continue to develop
 - Reading, writing, demonstrating and creating pentatonic scale (d r m f s l t d i) on the music staff
 - Reading, writing, demonstrating and creating pitch names on, above and below the treble clef music staff
 - Recognizing, identifying and demonstrating dynamics (piano, mezzo piano, mezzo piano and forte)
 - Recognizing and identifying the symbols and vocabulary: treble clef, music staff lines and spaces, measure, bar line, double bar line, repeat sign, forte, piano
 - Recognizing, identifying and demonstrating dynamics (mezzo piano and mezzo forte)
- Introduce
 - Recognizing and identifying the symbols and vocabulary: mezzo piano and mezzo forte
 - Recognizing, demonstrating and identifying the vocabulary: Largo and Allegro

Primary interdisciplinary connections:

Symbol recognition reinforces literacy concepts.

Unit Rationale:

In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative <input checked="" type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Learning Targets

Standards:

STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate

to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures
1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice
1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions

Unit Essential Questions

Why do we read music?
 How does music literacy enhance comprehension and appreciation?
 How is music literacy a form of communication?

Unit Enduring Understandings

Music is aural and visual.
 Music is a language.
 Notation can precede and/or follow music performance. ie. composition or dictation.

Unit Objective (Learning Targets)

Students will be able to...

- Recognize and identify the symbols and vocabulary: mezzo piano and mezzo forte
- Recognize, demonstrate and identify the vocabulary: Largo and Allegro

Evidence of Learning

Summative Assessment

- District 5th grade rhythm composition to be administered each year in May

Resources/Equipment needed:

- Piano
- Pencil/Paper

Formative Assessments

- Teacher Observation
- Individual Performance
- Group Performance
- Self Assessment
- Worksheets

Suggested Activities

- | | |
|---|--|
| <ul style="list-style-type: none">• Read both solfege and absolute pitches in songs, on cards or from the board/projector.• Perform both solfege and absolute pitches on Orff instruments in unison and multiple parts.• Composition projects on noteflight.com | <ul style="list-style-type: none">• Compose/arrange melodies on the staff using both solfege and absolute pitch names• Complete worksheets• Identify music symbols through |
|---|--|

Teacher Notes:

Notation can be taught in countless ways through numerous songs and pieces. This unit plan should give staff an outline and ideas of how to go about teaching the various concepts of notation. However, it is up to each individual staff member to choose the music and activities which best fits their teaching style. In addition, notation is not a concept that can be taught in isolation or for a short period of the school year. Elements of music reading and notation should be incorporated into all or most of the lessons throughout the year.

Unit Resources:

Notation software (Finale or Sibelius)
Orff and classroom instruments

K-5 Listening Unit Plans

K Unit Plan – Listening	
Content Area: Kindergarten General Music	
Unit Title: Listening	
Unit Summary: <ul style="list-style-type: none"> ● Prepare/Introduce <ul style="list-style-type: none"> ○ Rhythm: Steady Beat, Fast-Slow (Tempo), Short vs. Long (Duration) ○ Melody: singing vs. speaking, high vs. low, absolute pitch names ○ Expression: same vs. different, instrument families, dynamics, phrasing, affect/emotion ○ Form ● Continue to develop <ul style="list-style-type: none"> ○ Recognize phrases in music. ○ Recognize and differentiate basic form and structure of a piece of music. ○ Recognize and identify the affect/emotion of a piece of music. ○ Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments. ○ Identify characteristic theme-based works of music from various historical periods and world cultures. ○ Identify how artists and works of music are affected by past and present culture. ○ Compare and contrast culturally and historically diverse works of music. ○ Relate common elements that define distinctive genres of music. ○ Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. ○ Critique and analyze performances and music using the basic elements of music and specific music vocabulary. ○ Define and demonstrate appropriate audience behavior 	
Primary interdisciplinary connections: <ul style="list-style-type: none"> ● Historical events ● Cultural Awareness ● Audience behavior 	
21st century themes:	
S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media

T	<input checked="" type="checkbox"/> Initiative <input type="checkbox"/> Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership <input type="checkbox"/> Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance <input type="checkbox"/> Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect <input type="checkbox"/> Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: Students must be able to listen and analyze music.	

Learning Targets

STANDARD 1.2 History of the Arts and Culture: All students will understand the role, development and influence of the arts throughout history and across cultures.

STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

STANDARD 1.4 Aesthetic Responses and Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre and visual art reflect and are affected by past and present cultures.
1.2.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.2.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
1.3.P.B.5	Participate in and listen to music from a variety of cultures and times.
1.3.P.B.6	Recognize and name a variety of music elements using appropriate music vocabulary.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g, gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre and visual art.
1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performances of works of dance, music, theatre, and visual art.

Unit Essential Questions <ul style="list-style-type: none"> • Why do we like the music we like? • How does music impact our lives? • Is all sound music? • Why do we listen to music? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music likes and dislikes are individual. • Music can be made from anything. • Music builds a sense of community. • Music is everywhere. • Music is a universal language • Music is a part of all cultures • Music tells a story through time.
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Unit Objective (Learning Targets) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize aurally and describe Timbre (Same vs. Different) • Recognize aurally classroom instruments. • Recognize aurally and demonstrate Dynamics (Loud vs. Soft) through movement, singing, and playing an instrument. • Recognize the Affect and Emotion of music through discussion. • Identify the aesthetic qualities of exemplary works of art. • Define and demonstrate appropriate audience behavior through discussion.

Evidence of Learning
Summative Assessment <ul style="list-style-type: none"> • District Listening Assessment administered in the Spring of 1st Grade.
Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Individual Performance • Group Performance • Self Assessment • Worksheets

Suggested Activities

- | | |
|---|--|
| <ul style="list-style-type: none">● Peter and The Wolf- Prokofiev● Flight of the Bumble-Bee- Rimsky-Korsakov● Carnival of the Animals- Saint-Saens● Sorcerer's Apprentice- Dukas● Pizzicato from Ballet "Sylvia"- Beethoven● Four Seasons- Vivaldi● Symph No. 6 "Pastoral"- Beethoven● Young Persons Guide to the Orchestra- Britten | <ul style="list-style-type: none">● Vocalizing (sol, mi) call and response echo patterns● Kodaly/Dalcroze● Body Percussion● Surprise Symphony-Haydn● Echo Singing● Aural Dictation● Hansel and Gretel-Humperdink● Musical Excerpts that display opposites:<ul style="list-style-type: none">○ Fast and Slow○ High and Low○ Short and Long○ Loud and Soft |
|---|--|

Unit Resources:

- Multimedia station (sound equipment, computer, projector, tv)
- Orff and classroom instruments

1 st Grade Unit Plan – Listening									
Content Area: 1 st Grade									
Unit Title: Listening									
Unit Summary: <ul style="list-style-type: none"> • Unit Summary: • Continue to develop: <ul style="list-style-type: none"> ○ Ear to hear differences in melody ○ Comparisons of different timbres in sound and instrument families ○ Aural recognition of dynamics in music ○ Understanding/Identification of music elements ○ Listening to mood of music ○ Understanding of form within compositions of varying styles ○ Finding similarities between music and other arts genres within a time period ○ Identify characteristics in music from different historical periods and world cultures • Introduce: <ul style="list-style-type: none"> ○ Composers, cultural and historical connections ○ Music connections to other disciplines outside of the arts <p>Primary interdisciplinary connections: Listening to music can be taught with historical, arts and multicultural connections</p> <p>21st century themes:</p> <table border="1"> <tr> <td>S</td><td> <input checked="" type="checkbox"/>Critical Thinking & Problem Solving <input checked="" type="checkbox"/>Creative Thinking & Innovation <input checked="" type="checkbox"/>Communication <input checked="" type="checkbox"/>Collaboration <input checked="" type="checkbox"/>Core Ethical Values or CARES </td></tr> <tr> <td>A</td><td>() Global Awareness () Cross Cultural Awareness () Career Awareness</td></tr> <tr> <td>L</td><td> <input checked="" type="checkbox"/>Content () Financial <input checked="" type="checkbox"/>Civic () Health <input checked="" type="checkbox"/>Information <input checked="" type="checkbox"/>Technology <input checked="" type="checkbox"/>Media </td></tr> <tr> <td>T</td><td> <input checked="" type="checkbox"/>Initiative () Productivity <input checked="" type="checkbox"/>Accountability <input checked="" type="checkbox"/>Self Direction <input checked="" type="checkbox"/>Leadership () Diplomacy <input checked="" type="checkbox"/>Humor <input checked="" type="checkbox"/>Resilience <input checked="" type="checkbox"/>Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/>Kindness <input checked="" type="checkbox"/>Respect () Service to Others <input checked="" type="checkbox"/>Responsible risk-taking <input checked="" type="checkbox"/>Manners </td></tr> </table> <p>Unit Rationale: Listening to great works of music is necessary to achieve a well-rounded understanding of all the skills students are required to master.</p>		S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES	A	() Global Awareness () Cross Cultural Awareness () Career Awareness	L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media	T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
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Learning Targets

- 1.1 The Creative Process** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
- 1.2 History of the Arts and Culture** All students will understand the role, development, and influence of the arts

throughout history and across cultures.

1.4 Aesthetic Responses & Critique Methodologies All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre and visual art reflect and are affected by past and present cultures.
1.2.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.2.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g, gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre and visual art.
1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performances of works of dance, music, theatre, and visual art.

Unit Essential Questions

- Why do we like the music we like?
- How does music impact our lives?
- Is all sound music?

Unit Enduring Understandings

- Music likes and dislikes are individual.
- Music can be made from anything.
- Music builds a sense of community.

<ul style="list-style-type: none"> ● Why do we listen to music? 	<ul style="list-style-type: none"> ● Music is everywhere. ● Music is a universal language ● Music is a part of all cultures ● Music tells a story through time.
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Unit Objective (Learning Targets)

Students will be able to...

- Describe differences in melody, timbre and instrument families.
- Identify dynamics, form and elements in music.
- Describe the way music makes them feel.
- Compare music to other arts genres within a specific time period and/or culture.
- Compare/contrast music from different time periods and cultures.

Evidence of Learning

Summative Assessment

- District Listening Assessment administered in the Spring of 1st Grade.

Formative Assessments

- Teacher Observation
- Individual Performance
- Group Performance
- Self Assessment
- Worksheets

Suggested Activities

<ul style="list-style-type: none"> ● Listening to music of varied styles and genres ● Discussions around literature, feelings, and opinions ● Compare and contrast music listened to. ● Use vocabulary lists to aid students in aesthetic descriptions and critique 	<ul style="list-style-type: none"> ● Peter and the Wolf by Sergei Prokofiev ● Peer Gynt Suite by Edvard Grieg ● Toy Symphony by Leopold Mozart ● Hoe-Down by Aaron Copeland ● March Past the Kitchen Utensils “the Wasps” The Wasps (Vaughan Williams) ● Excerpts from: <ul style="list-style-type: none"> ○ Hansel and Gretel ○ The Nutcracker
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Unit Resources:

- Multimedia station (sound equipment, computer, projector, tv)
- Orff and classroom instruments

2nd Grade Unit Plan – Listening

Content Area: 2nd Grade General Music

Unit Title: Listening

Unit Summary:

- Continue to develop
 - Recognize phrases in music.
 - Recognize and differentiate basic form and structure of a piece of music.
 - Recognize and identify the affect/emotion of a piece of music.
 - Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments.
 - Identify characteristic theme-based works of music from various historical periods and world cultures.
 - Identify how artists and works of music are affected by past and present culture.
 - Compare and contrast culturally and historically diverse works of music.
 - Relate common elements that define distinctive genres of music.
 - Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
 - Critique and analyze performances and music using the basic elements of music and specific music vocabulary.
 - Define and demonstrate appropriate audience behavior
- Introduce
 - Describe phrases/phrasing and themes in music through discussion.
 - Recognize and identify more nuanced dynamics and tempi in music.
 - Describe form and structure in music through discussion.
 - Demonstrate understanding of form and structure through composing/arranging.
 - Recognize and describe timbre, tone, and texture in music.
 - Recognize pieces of music as a reflection of both societal and personal beliefs.
 - Critique and analyze the personal and historical context of pieces of music.

Primary interdisciplinary connections:

- Historical events
- Culture
- Social Studies
- Audience behavior

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
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A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: To develop the ability to listen critically to pieces of music as well as appreciate pieces of music of historical and theoretical import.	

Learning Targets

Standards: STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. STANDARD 1.2 History of the Arts and Culture: All students will understand the role, development and influence of the arts throughout history and across cultures. STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, theatre, and visual art. STANDARD 1.4 Aesthetic Responses and Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.
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Content Statements	<ul style="list-style-type: none"> • The elements of music are foundational to basic music literacy. • Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm. • Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties. • Proper vocals production/vocal placement requires an understanding of basic anatomy and the physical properties of sound. • Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing. • Basing conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.
CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notation systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progression, and differentiate basic structures.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythm, timbre, dynamics, form, and melody.
1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre and visual art reflect and are affected by past and present cultures.

1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g. gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

Unit Essential Questions <ul style="list-style-type: none"> • How and why is music created? • How does society and culture affect the creation of music? • Why do we listen to music? • Why do we like the music we like? • How does music impact our lives? • What message(s) does music try to convey? • How does the composer attempt to communicate with his/her audience? • How do the elements of music affect expression in music? • In what ways does the historical/social context of a composer affect his/her musical output? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is a reflection of societal values and beliefs • Music from various cultures and historical periods have distinctive characteristics • Music and culture reflect and affect each other • Works of music can be organized in genres/styles according to their characteristics • Informed critique and evaluating performances results in deeper understanding of music • Music likes and dislikes are individual • Music is a world within itself with a language we all understand • Composers can achieve certain effects in music by carefully manipulating the elements of music. • Music can be used to communicate ideas and feelings as well as serve a more utilitarian purpose.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How music and culture reflect and affect each other. • Characteristic approaches to content, form, style, and design in music. • How the criteria for determining the aesthetic merits of music vary according to context. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize and describe phrases/phrasing and themes through listening, discussion, and movement. • Recognize and differentiate basic form and structure through listening, discussion, and movement. • Demonstrate basic form and structure through composition or arranging. • Recognize and identify the affect/emotion of a piece of music through discussion. • Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments through listening and discussion. • Identify characteristic theme-based works of music from various historical periods and world cultures through discussion and writing. • Identify how artists and works of music are affected by past and present culture through discussion and writing. • Compare and contrast culturally and historically diverse works of music through discussion and writing.

- Relate common elements that define distinctive genres of music through discussion and writing.
- Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions through discussion and writing.
- Critique and analyze performances and music using the basic elements of music and specific music vocabulary through discussion and writing.
- Define and demonstrate appropriate audience behavior through discussion.
- Recognize and identify more nuanced dynamics and tempi in music and discuss how they affect expression
- Recognize and describe timbre, tone, and texture in music through listening and discussion.
- Recognize pieces of music as a reflection of both societal and personal beliefs through discussion.
- Critique and analyze the personal and historical context of pieces of music through discussion.

Summative Assessment:

- District Listening Assessment: 1-2 classes given at the end of the listening unit.

Resources/Equipment needed:

- CD Player/iPod
- Speakers
- Pencils
- Assessment sheets

Formative Assessments

- Teacher Observation
- Group Discussion
- Composition
- Worksheets
- Rubrics
- Quizzes/Tests

Formative Assessments

- Teacher Observation
- Group Discussion
- Composition
- Self Assessment
- Worksheets
- Rubrics

Suggested Activities

- | | |
|---|---|
| <ul style="list-style-type: none"> ● Play recordings of suggested pieces/songs, stopping throughout for discussion ● Use listening maps/visual aids while listening to pieces/songs. ● Use movement to identify and express form, phrases/phrasing, and themes in music ● Perform along with recordings in order to internalize concepts and elements | <ul style="list-style-type: none"> ● Demonstrate/model proper audience behavior and discussing its importance ● Compose simple programmatic works to demonstrate how timbre, tone, and texture can be used to communicate in music ● Group work for sharing ideas/thoughts while listening to music ● Transfer aural cues/expressions to visual expressions through drawing and writing |
|---|---|

Suggested Composers/Genres

<ul style="list-style-type: none">● Camille Saint-Saens● Scott Joplin● Claude Debussy● Benjamin Britten● Sergei Prokofiev	<ul style="list-style-type: none">● Romantic Era● Impressionism● Ragtime● Patriotic
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Suggested Cultural Songs

<ul style="list-style-type: none">● Danse Macabre● Carnival of the Animals● A Young Person's Guide to the Orchestra● Stomp● America the Beautiful● Peer Gynt Suite	<ul style="list-style-type: none">● Peter and the Wolf● Maple Leaf Rag● The Planets-Holst● Star-Spangled Banner
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Teacher Notes:

Unit Resources:

- Speakers
- Computer
- Whiteboard
- Pencils
- Paper
- Worksheets
- iPod/CD player
- Projector

3rd Grade Unit Plan – Listening

Content Area: 3rd Grade General Music

Unit Title: Listening

Unit Summary:

- Continue to develop:
 - Ear to hear differences in melody
 - Comparisons of different timbres in sound and instrument families
 - Aural recognition of dynamics in music
 - Understanding/Identification of music elements
 - Listening to mood of music
 - Understanding of form within compositions of varying styles
 - Finding similarities between music and other arts genres within a time period
 - Identify characteristics in music from different historical periods and world cultures
- Introduce:
 - Composers, cultural and historical connections
 - Music connections to other disciplines outside of the arts

Primary interdisciplinary connections:

- Listening to music can be taught with historical, arts and multicultural connections

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

- Listening to great works of music is necessary to achieve a well-rounded understanding of all the skills students are required to master.

Learning Targets

Standards:

- **STANDARD 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
- **STANDARD 1.2 History of the Arts and Culture:** All students will understand the role, development and influence of the arts throughout history and across cultures.
- **STANDARD 1.4 Aesthetic Responses and Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
1.4.2.B.3	Recognize the making subject or theme in works of dance, music, theatre, and visual art.
1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Unit Essential Questions <ul style="list-style-type: none"> • Why do we like the music we like? • How does music impact our lives? • Is all sound music? • Why do we listen to music? • Is all music beautiful? • How does creating and performing music differ from listening to music? • When is music entertainment and when is it art? • Why do we make music? • How is music made? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music likes and dislikes are individual. • Music can be made from anything. • Music builds a sense of community. • Music is everywhere. • Music is a universal language. • Music is a part of all cultures and helps define their identities. • Music tells a story through time. • Music is personal.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How music and culture reflect and affect each other. • Characteristic approaches to content, form, style, and design in music. • How the criteria for determining the aesthetic merits of music vary according to context. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Describe differences in melody, timbre and instrument families. • Identify dynamics, form and elements in music. • Describe the way music makes them feel. • Compare music to other arts genres within a specific time period and/or culture. • Compare/contrast music from different time periods and cultures.

Evidence of Learning
Summative Assessment: <ul style="list-style-type: none"> • District Listening Assessment: 1-2 classes given at the end of the listening unit.
Resources/Equipment needed: <ul style="list-style-type: none"> • CD Player/iPod • Speakers • Pencils • Assessment sheets
Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Group Discussion • Composition • Worksheets • Rubrics • Quizzes/Tests

Suggested Activities

<ul style="list-style-type: none"> • Play recordings of suggested pieces/songs, stopping throughout for discussion • Use listening maps/visual aids while listening to pieces/songs. • Use movement to identify and express form, phrases/phrasing, and themes in music • Perform along with recordings in order to internalize concepts and elements 	<ul style="list-style-type: none"> • Demonstrate/model proper audience behavior and discussing its importance • Compose simple programmatic works to demonstrate how timbre, tone, and texture can be used to communicate in music • Group work for sharing ideas/thoughts while listening to music • Transfer aural cues/expressions to visual expressions through drawing and writing
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Suggested Composers/Genres

<ul style="list-style-type: none"> • Camille Saint-Saens • Scott Joplin • Claude Debussy • Benjamin Britten • Sergei Prokofiev • Wolfgang Amadeus Mozart • Leopold Mozart 	<ul style="list-style-type: none"> • Romantic Era • Impressionism • Ragtime • Patriotic • Classical Era • Jazz
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Suggested Cultural Songs

<ul style="list-style-type: none"> • Carnival of the Animals by Camille Saint-Saen • Sorcerer's Apprentice by Paul Dukas • Pieces of traditional music from other cultures (3rd Grade SS curriculum) • Toy Symphony by Leopold Mozart • The Typewriter by Leroy Anderson • The Syncopated Clock by Leroy Anderson • Rhapsody in Blue by George Gershwin • St. Thomas by Sonny Rollins • Excerpts from: <ul style="list-style-type: none"> ○ Hansel and Gretel by Engelbert Humperdinck ○ The Magic Flute by Amadeus Mozart ○ Carmina Burana by Carl Orff ○ Mozart's Requiem
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Unit Resources:

- Speakers
- Computer
- Whiteboard
- Pencils
- Paper
- Worksheets
- iPod/CD player
- Projector

3rd Grade Unit Plan – Listening

Content Area: 3rd Grade General Music

Unit Title: Listening

Unit Summary:

- Continue to develop:
 - Ear to hear differences in melody
 - Comparisons of different timbres in sound and instrument families
 - Aural recognition of dynamics in music
 - Understanding/Identification of music elements
 - Listening to mood of music
 - Understanding of form within compositions of varying styles
 - Finding similarities between music and other arts genres within a time period
 - Identify characteristics in music from different historical periods and world cultures
- Introduce:
 - Composers, cultural and historical connections
 - Music connections to other disciplines outside of the arts

Primary interdisciplinary connections:

- Listening to music can be taught with historical, arts and multicultural connections

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners

Unit Rationale:

- Listening to great works of music is necessary to achieve a well-rounded understanding of all the skills students are required to master.

Learning Targets

Standards:

- **STANDARD 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
- **STANDARD 1.2 History of the Arts and Culture:** All students will understand the role, development and influence of the arts throughout history and across cultures.
- **STANDARD 1.4 Aesthetic Responses and Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
1.4.2.B.3	Recognize the making subject or theme in works of dance, music, theatre, and visual art.
1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Unit Essential Questions <ul style="list-style-type: none"> • Why do we like the music we like? • How does music impact our lives? • Is all sound music? • Why do we listen to music? • Is all music beautiful? • How does creating and performing music differ from listening to music? • When is music entertainment and when is it art? • Why do we make music? • How is music made? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music likes and dislikes are individual. • Music can be made from anything. • Music builds a sense of community. • Music is everywhere. • Music is a universal language. • Music is a part of all cultures and helps define their identities. • Music tells a story through time. • Music is personal.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How music and culture reflect and affect each other. • Characteristic approaches to content, form, style, and design in music. • How the criteria for determining the aesthetic merits of music vary according to context. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Describe differences in melody, timbre and instrument families. • Identify dynamics, form and elements in music. • Describe the way music makes them feel. • Compare music to other arts genres within a specific time period and/or culture. • Compare/contrast music from different time periods and cultures.

Evidence of Learning
Summative Assessment: <ul style="list-style-type: none"> • District Listening Assessment: 1-2 classes given at the end of the listening unit.
Resources/Equipment needed: <ul style="list-style-type: none"> • CD Player/iPod • Speakers • Pencils • Assessment sheets
Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Group Discussion • Composition • Worksheets • Rubrics • Quizzes/Tests

Suggested Activities

<ul style="list-style-type: none"> • Play recordings of suggested pieces/songs, stopping throughout for discussion • Use listening maps/visual aids while listening to pieces/songs. • Use movement to identify and express form, phrases/phrasing, and themes in music • Perform along with recordings in order to internalize concepts and elements 	<ul style="list-style-type: none"> • Demonstrate/model proper audience behavior and discussing its importance • Compose simple programmatic works to demonstrate how timbre, tone, and texture can be used to communicate in music • Group work for sharing ideas/thoughts while listening to music • Transfer aural cues/expressions to visual expressions through drawing and writing
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Suggested Composers/Genres

<ul style="list-style-type: none"> • Camille Saint-Saens • Scott Joplin • Claude Debussy • Benjamin Britten • Sergei Prokofiev • Wolfgang Amadeus Mozart • Leopold Mozart 	<ul style="list-style-type: none"> • Romantic Era • Impressionism • Ragtime • Patriotic • Classical Era • Jazz
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Suggested Cultural Songs

<ul style="list-style-type: none"> • Carnival of the Animals by Camille Saint-Saen • Sorcerer's Apprentice by Paul Dukas • Pieces of traditional music from other cultures (3rd Grade SS curriculum) • Toy Symphony by Leopold Mozart • The Typewriter by Leroy Anderson • The Syncopated Clock by Leroy Anderson • Rhapsody in Blue by George Gershwin • St. Thomas by Sonny Rollins • Excerpts from: <ul style="list-style-type: none"> ○ Hansel and Gretel by Engelbert Humperdinck ○ The Magic Flute by Amadeus Mozart ○ Carmina Burana by Carl Orff ○ Mozart's Requiem
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Unit Resources:

- Speakers
- Computer
- Whiteboard
- Pencils
- Paper
- Worksheets
- iPod/CD player
- Projector

4th Grade Unit Plan – Listening

Content Area: 4th Grade General Music

Unit Title: Listening

Unit Summary:

- Continue to develop
 - Recognize phrases in music.
 - Recognize and differentiate basic form and structure of a piece of music.
 - Recognize and identify the affect/emotion of a piece of music.
 - Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments.
 - Identify characteristic theme-based works of music from various historical periods and world cultures.
 - Identify how artists and works of music are affected by past and present culture.
 - Compare and contrast culturally and historically diverse works of music.
 - Relate common elements that define distinctive genres of music.
 - Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
 - Critique and analyze performances and music using the basic elements of music and specific music vocabulary.
 - Define and demonstrate appropriate audience behavior
- Introduce
 - Describe phrases/phrasing and themes in music through discussion.
 - Recognize and identify more nuanced dynamics and tempi in music.
 - Describe form and structure in music through discussion.
 - Demonstrate understanding of form and structure through composing/arranging.
 - Recognize and describe timbre, tone, and texture in music.
 - Recognize pieces of music as a reflection of both societal and personal beliefs.
 - Critique and analyze the personal and historical context of pieces of music.

Primary interdisciplinary connections:

- Historical events
- Culture
- Social Studies
- Audience behavior

21st century themes:

S	<input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Creative Thinking & Innovation <input checked="" type="checkbox"/> Communication <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Core Ethical Values or CARES
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A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: <ul style="list-style-type: none"> To develop the ability to listen critically to pieces of music as well as appreciate pieces of music of historical and theoretical import. 	

Learning Targets

Standards: <ul style="list-style-type: none"> STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. STANDARD 1.2 History of the Arts and Culture: All students will understand the role, development and influence of the arts throughout history and across cultures. STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, theatre, and visual art. STANDARD 1.4 Aesthetic Responses and Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notation systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progression, and differentiate basic structures.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre and visual art reflect and are affected by past and present cultures.
1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g. gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's

	imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre and visual art.
1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performances of works of dance, music, theatre, and visual art.

Unit Essential Questions <ul style="list-style-type: none"> • How and why is music created? • How does society and culture affect the creation of music? • Why do we listen to music? • Why do we like the music we like? • How does music impact our lives? • What message(s) does music try to convey? • How does the composer attempt to communicate with his/her audience? • How do the elements of music affect expression in music? • In what ways does the historical/social context of a composer affect his/her musical output? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is a reflection of societal values and beliefs • Music from various cultures and historical periods have distinctive characteristics • Music and culture reflect and affect each other • Works of music can be organized in genres/styles according to their characteristics • Informed critique and evaluating performances results in deeper understanding of music • Music likes and dislikes are individual • Music is a world within itself with a language we all understand • Composers can achieve certain effects in music by carefully manipulating the elements of music. • Music can be used to communicate ideas and feelings as well as serve a more utilitarian purpose.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How music and culture reflect and affect each other. • Characteristic approaches to content, form, style, and design in music. • How the criteria for determining the aesthetic merits of music vary according to context. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize and describe phrases/phrasing and themes through listening, discussion, and movement. • Recognize and differentiate basic form and structure through listening, discussion, and movement. • Demonstrate basic form and structure through composition or arranging. • Recognize and identify the affect/emotion of a piece of music through discussion. • Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments through listening and discussion. • Identify characteristic theme-based works of music from various historical periods and world cultures through discussion and writing. • Identify how artists and works of music are affected by past and present culture through discussion and writing. • Compare and contrast culturally and historically diverse works of music through discussion and writing. • Relate common elements that define distinctive genres of music through discussion and writing. • Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in
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musical compositions through discussion and writing.

- Critique and analyze performances and music using the basic elements of music and specific music vocabulary through discussion and writing.
- Define and demonstrate appropriate audience behavior through discussion.
- Recognize and identify more nuanced dynamics and tempi in music and discuss how they affect expression
- Recognize and describe timbre, tone, and texture in music through listening and discussion.
- Recognize pieces of music as a reflection of both societal and personal beliefs through discussion.
- Critique and analyze the personal and historical context of pieces of music through discussion.

Evidence of Learning

Summative Assessment:

- District Listening Assessment: 1-2 classes given at the end of the listening unit.

Resources/Equipment needed:

- CD Player/iPod
- Speakers
- Pencils

Assessment sheets

Formative Assessments

- Teacher Observation
- Group Discussion
- Composition
- Self Assessment
- Worksheets
- Rubrics

Suggested Activities

- Play recordings of suggested pieces/songs, stopping throughout for discussion
- Use listening maps/visual aids while listening to pieces/songs.
- Use movement to identify and express form, phrases/phrasing, and themes in music
- Perform along with recordings in order to internalize concepts and elements

- Demonstrate/model proper audience behavior and discussing its importance
- Compose simple programmatic works to demonstrate how timbre, tone, and texture can be used to communicate in music
- Group work for sharing ideas/thoughts while listening to music
- Transfer aural cues/expressions to visual expressions through drawing and writing

Suggested Composers/Genres

- Camille Saint-Saens
- Scott Joplin
- Claude Debussy
- Benjamin Britten
- Sergei Prokofiev

- Romantic Era
- Impressionism
- Ragtime
- Patriotic

Suggested Cultural Songs

<ul style="list-style-type: none">• Danse Macabre• Carnival of the Animals• A Young Person's Guide to the Orchestra• Stomp• America the Beautiful• Peer Gynt Suite	<ul style="list-style-type: none">• Peter and the Wolf• Maple Leaf Rag• The Planets-Holst• Star-Spangled Banner
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Teacher Notes:

Unit Resources:

- Speakers
- Computer
- Whiteboard
- Pencils
- Paper
- Worksheets
- iPod/CD player
- Projector

5th Grade Unit Plan – Listening

Content Area: 5th Grade General Music

Unit Title: Listening

Unit Summary:

- Continue to develop
 - Recognize and describe phrases/phrasing and themes in music.
 - Recognize and differentiate basic form and structure of a piece of music through discussion.
 - Demonstrate understanding of form and structure through composing/arranging.
 - Recognize and identify more nuanced dynamics and tempi in music.
 - Recognize and describe timbre, tone, and texture in music.
 - Recognize and identify the affect/emotion of a piece of music.
 - Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments.
 - Identify characteristic theme-based works of music from various historical periods and world cultures.
 - Identify how artists and works of music are affected by past and present culture.
 - Compare and contrast culturally and historically diverse works of music.
 - Relate common elements that define distinctive genres of music.
 - Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
 - Critique and analyze performances and music using the basic elements of music and specific music vocabulary.
 - Recognize pieces of music as a reflection of both societal and personal beliefs.
 - Critique and analyze the personal and historical context of pieces of music.
 - Define and demonstrate appropriate audience behavior.
- Introduce
 - Recognize and describe harmonic changes/progressions in music
 - Recognize the significant contributions of individuals in music history
 - Critique and analyze aesthetics given personal, cultural, and historical context.
 - Recognize and describe the different ways music is communicative.

Primary interdisciplinary connections:

- Historical events
- Culture
- Social Studies
- Audience behavior

21st century themes:

- | | |
|----------|---|
| S | <ul style="list-style-type: none"><input checked="" type="checkbox"/> Critical Thinking & Problem Solving<input checked="" type="checkbox"/> Creative Thinking & Innovation<input checked="" type="checkbox"/> Communication<input checked="" type="checkbox"/> Collaboration<input checked="" type="checkbox"/> Core Ethical Values or CARES |
|----------|---|

A	() Global Awareness () Cross Cultural Awareness () Career Awareness
L	<input checked="" type="checkbox"/> Content () Financial <input checked="" type="checkbox"/> Civic () Health <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Technology <input checked="" type="checkbox"/> Media
T	<input checked="" type="checkbox"/> Initiative () Productivity <input checked="" type="checkbox"/> Accountability <input checked="" type="checkbox"/> Self Direction <input checked="" type="checkbox"/> Leadership () Diplomacy <input checked="" type="checkbox"/> Humor <input checked="" type="checkbox"/> Resilience <input checked="" type="checkbox"/> Perseverance () Responding with wonderment and awe <input checked="" type="checkbox"/> Kindness <input checked="" type="checkbox"/> Respect () Service to Others <input checked="" type="checkbox"/> Responsible risk-taking <input checked="" type="checkbox"/> Manners
Unit Rationale: <ul style="list-style-type: none"> To develop the ability to listen critically to pieces of music as well as appreciate pieces of music of historical and theoretical import. 	

Learning Targets

Standards: <ul style="list-style-type: none"> STANDARD 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. STANDARD 1.2 History of the Arts and Culture: All students will understand the role, development and influence of the arts throughout history and across cultures. STANDARD 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, theatre, and visual art. STANDARD 1.4 Aesthetic Responses and Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

CPI #	Cumulative Progress Indicator (CPI)
1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notation systems.
1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progression, and differentiate basic structures.
1.2.2.A.2	Identify how artists and specific works of dance, music, theatre and visual art reflect and are affected by past and present cultures.
1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g. gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an

	individual's imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre and visual art.
1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performances of works of dance, music, theatre, and visual art.

Unit Essential Questions <ul style="list-style-type: none"> • How and why is music created? • How does society and culture affect the creation of music? • Why do we listen to music? • Why do we like the music we like? • How does music impact our lives? • What message(s) does music try to convey? • How does the composer attempt to communicate with his/her audience? • How do the elements of music affect expression in music? • In what ways does the historical/social context of a composer affect his/her musical output? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is a reflection of societal values and beliefs • Music from various cultures and historical periods have distinctive characteristics • Music and culture reflect and affect each other • Works of music can be organized in genres/styles according to their characteristics • Informed critique and evaluating performances results in deeper understanding of music • Music likes and dislikes are individual • Music is a world within itself with a language we all understand • Composers can achieve certain effects in music by carefully manipulating the elements of music. • Music can be used to communicate ideas and feelings as well as serve a more utilitarian purpose.
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Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How music and culture reflect and affect each other. • Characteristic approaches to content, form, style, and design in music. • How the criteria for determining the aesthetic merits of music vary according to context. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize and describe phrases/phrasing and themes through listening, discussion, and movement. • Recognize and differentiate basic form and structure through listening, discussion, and movement. • Demonstrate basic form and structure through composition or arranging. • Recognize and identify the affect/emotion of a piece of music through discussion. • Categorize families of instruments and identify the timbre associated with orchestral and classroom instruments through listening and discussion. • Identify characteristic theme-based works of music from various historical periods and world cultures through discussion and writing. • Identify how artists and works of music are affected by past and present culture through discussion and writing. • Compare and contrast culturally and historically diverse works of music through discussion and writing. • Relate common elements that define distinctive genres of music through discussion and writing.

- Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions through discussion and writing.
- Critique and analyze performances and music using the basic elements of music and specific music vocabulary through discussion and writing.
- Define and demonstrate appropriate audience behavior through discussion.
- Recognize and identify more nuanced dynamics and tempi in music and discuss how they affect expression
- Recognize and describe timbre, tone, and texture in music through listening and discussion.
- Recognize pieces of music as a reflection of both societal and personal beliefs through discussion.
- Critique and analyze the personal and historical context of pieces of music through discussion.
- Recognize and identify changes in harmony through listening, discussion, and composition.
- Recognize significant contributions of individuals in the field of music through discussion.
- Recognize and describe the different ways music is used to communicate through discussion.

Evidence of Learning

Summative Assessment:

- District Listening Assessment: 1-2 classes given at the end of the listening unit.

Resources/Equipment needed:

- CD Player/iPod
- Speakers
- Pencils
- Assessment sheets

Formative Assessments

- Teacher Observation
- Group Discussion
- Composition
- Self Assessment
- Worksheets
- Rubrics

Suggested Activities

- | | |
|--|--|
| <ul style="list-style-type: none"> • Use rubrics to critique existing musical works and works created by peers • Discuss the ways individuals may agree or disagree about the merits of certain musical works and why • Discuss the different ways music is used to communicate and why it is used to communicate • Use the elements of music to create music with a specific aesthetic purpose • Use listening maps/visual aids while listening to pieces/songs. • Use movement to identify and express form, | <ul style="list-style-type: none"> • Use visual cues to create an aesthetically appropriate musical accompaniment, i.e. set music to visual stimuli • Discuss how and why changes in the elements of music affects the listening experience • Compose pieces of music with a set harmonic, rhythmic and textural structure • Group Work for sharing ideas/thoughts while listening to music • Play recordings of suggested pieces/songs, stopping throughout for discussion • Demonstrate/ model proper audience behaviour and |
|--|--|

<ul style="list-style-type: none"> phrases/phrasing, and themes in music Perform along with recordings in order to internalize concepts and elements 	<ul style="list-style-type: none"> discussing its importance Demonstrate/ model appropriate critique methodologies
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Suggested Composers/Genres

<ul style="list-style-type: none"> Ludwig van Beethoven B.B. King Chuck Berry Elvis Presley Scott Joplin Saint-Saens Ray Charles Muddy Waters 	<ul style="list-style-type: none"> Jazz Blues Rock and Roll Impressionism Romantic Era Ragtime Indian Music
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Suggested Cultural Songs

<ul style="list-style-type: none"> Maple Leaf Rag The Entertainer The Planets – Holst Peer Gynt Suite Stomp “Johnny B. Good” 	<ul style="list-style-type: none"> Symphony No.5-Beethoven Danse Macabre Carnival of the Animals Indian Ragas and Swaras “Blues Boy Tune” “Hound Dog”
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Teacher Notes:

Unit Resources:

- Speakers
- Computer
- Whiteboard
- Pencils
- Paper
- Worksheets
- iPod/CD player
- Projector

Appendix B



Middle School

General Music Unit Plans

6th Grade Unit Plan: Chinese Music	
Content Area: General Music 6th grade	
Plan submitted by: Keith Watlington	
Unit Title: Chinese Music	
Unit Summary: Students will study the traditional instruments, pentatonic scale, and sociological use of the music of China. Primary interdisciplinary connections: Connects music to history, culture and society. 21st century themes: <input checked="" type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cultural Awareness <input type="checkbox"/> Career Awareness <input type="checkbox"/> Financial Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Media Literacy <input type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Technology Literacy	
Unit Rationale Study in this unit will help students increase their understanding of the purpose music holds in Chinese culture. Study of Chinese music characteristics will allow students to make contrasts and comparisons to various styles in both past and presents forms of music. This unit is performance based, so the students will be able to experience the culture's music first hand.	
Learning Targets	
Standards <input checked="" type="checkbox"/> 1.1 (THE CREATIVE PROCESS) All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater and visual art. <input checked="" type="checkbox"/> 1.2 (HISTORY OF THE ARTS AND CULTURE) All students will understand the role, development and influence of the arts throughout history and across culture. <input checked="" type="checkbox"/> 1.3 (PERFORMANCE) All students will synthesize those skills, media, Methods and technologies appropriate to creating, performing, and/or presenting Works of art in dance, music, theater, and visual art. <input checked="" type="checkbox"/> 1.4 (AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES) All students will demonstrate and apply an understanding of arts philosophies, judgement and analysis to works of art in dance, music, theater and visual art. <input checked="" type="checkbox"/> 8.1 (EDUCATIONAL TECHNOLOGY) All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge. <input checked="" type="checkbox"/> 9.1 (21st Century Life & Career Skills) All Students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.1	Analyze the elements in Western & Non Western works from different eras.
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music.
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts.
1.3.8.B.1	Perform instrumental compositions.
1.3.8.B.2	Perform independently and in groups.

1.3.8.B.3	Apply understanding of expressive and dynamic music terminology.
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.3	Distinguish among artistic styles within diverse cultures.
1.4.8.A.7	Analyze works of music
8.1.8.A.5	Select and use appropriate tools and digital resources to accomplish a variety of tasks.
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Pentatonic scale • C major scale (solfege, Curwen hand signs) • Chinese folk music (Silver Moon Boat) • Traditional Chinese instruments <i>Students will be able to...</i> <ul style="list-style-type: none"> • Define the pentatonic scale as a musical scale with five notes/pitches. • Sing the C Major pentatonic scale using solfege and hand symbols. • Identify the C pentatonic scale as a five note scale starting on C using the notes C, D, E, G, A, and play it on an Orff instrument. • Play a Chinese song (suggestion Silver Moon Boat song) with accurate rhythms and pitches using the marimbas, glockenspiels, xylophones, using proper mallet technique. • Visually identify and describe traditional Chinese instruments. 	
Evidence of Learning	
Summative Assessment (1 days) Individual Performance Resources/Equipment needed: Computer, projector, video / prezis links to uTube, “12 Girls Band” video DVD, marimba, glockenspiel, xylophone, gong, and keyboards for all students. Internet access.	
Formative Assessments <ul style="list-style-type: none"> • Performance • Informal discussion and critique • Participation • Class work • Homework • Worksheet completion 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 Introduction Students first experience the pentatonic scale by playing 5 black keys on keyboards. Students echo sing the pentatonic scale using solfege do, re, mi, so, la Explain Grand staff, Intro/Coda, Time signature associated with the format of the Silver Moon Boat Song.	.66 hours/ 1 day
Lesson 2 Harmony Students play the harmonic ostinati from the Silver Moon Boat arrangement on Orff instruments. Students view Prezi or video presentation on traditional Chinese instruments. Discuss the theme of nature in this piece.	1.2 hours/ 2 days
Lesson 3 Melody Students play the melody for the Silver Moon Boat song on keyboards.	.66 hours/ 1 day
Lesson 4 Performance Students are assigned a part from the Silver Moon Boat song based on their ability. The class performs the entire piece, and students are assessed on their ability to accurately play their assigned part.	.66 hours/ 1 day
Teacher Notes:	

Unit Resources:

Computer, projector, video / prezis links to uTube, “12 Girls Band” video DVD, marimba, glockenspiel, xylophone, gong, and keyboards for all students. Internet access.

6 TH Grade Unit Plan: Japan	
Content Area: 6th Grade General Music	
Unit Title: Japan	
Unit Summary: The study of the Ancient Music of Japan. <ul style="list-style-type: none"> • Perform in small ensembles using handchimes (Japanese repertoire) • Explore homemade bamboo flutes • Connect via YouTube performances of authentic instruments. (Koto, Shakuhachi, and Shamisen) • History of the Royal Court Music of Japan Primary interdisciplinary connections: Social studies	
21st century themes: <ul style="list-style-type: none"> • Global Awareness • Cultural Awareness • Media Literacy • Technology Literacy 	
Unit Rationale In order for students to appreciate and comprehend the music of world cultures they should have a basic understanding of the ancient roots of eastern music and its connection to nature, through the performance of handchimes and natural bamboo flutes. The basic elements of music will also continue to be reinforced, i.e. note reading, rhythm, and singing.	
Learning Targets	
Standards 1.1 (THE CREATIVE PROCESS) All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater and visual art. 1.2 (HISTORY OF THE ARTS AND CULTURE) All students will understand the role, development and influence of the arts throughout history and across culture. 1.3 (PERFORMANCE) All students will synthesize those skills, media, Methods and technologies appropriate to creating, performing, and/or presenting Works of art in dance, music, theater, and visual art. 1.4 (AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES) All students will demonstrate and apply an understanding of arts philosophies, 8.1.8.A.5 (CHOICE OF TECH TOOLS) Select and use appropriate tools and digital resources to accomplish a variety of task and to solve problems 9.1 (21st Century Life & Career Skills) All Students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works

	from different historical eras using active listening and by reading and interpreting written scores.
1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music theatre, and visual art.
1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
Unit Essential Questions <ul style="list-style-type: none"> • How is music made? • How does music reflect a culture? • How does music impact our lives? 	
Unit Enduring Understandings <ul style="list-style-type: none"> • Music builds a sense of community • Music helps to define cultural identity • Music tells a story through time 	
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize, identify and perform proper handchime ringing technique. • Recognize aurally, identify and describe uses and instruments made from bamboo. • Recognize, identify, define, and perform basic rhythms and music symbols using handchimes • Recognize aurally, identify and describe the Japanese Koto, Shamisen, and Shakuhachi. • Recognize, identify, and perform a native Japanese Folk Song. 	
Evidence of Learning	
Summative Assessment (1 day) Final quiz and instrumental performance Resources/Equipment needed: <ul style="list-style-type: none"> • Handchimes-4 octaves (Tables, pads, and covers) • Youtube video clips • Homemade bamboo flutes, panpipes, and raw bamboo • Non traditional Music “off-staff” for Sakura and The Moon 	
Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Individual/Group Performance • Review sheet • Self Assessment 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 Introduction Examples of homemade bamboo instruments	.66 hours/ 1 day
Lesson 2 Performance	.66 hours/ 1 day

Perform on hand chimes Sakura	
Lesson 3 Summary YouTube videos Sing a Japanese song	.66 hours/ 1 day
Teacher Notes: Singing techniques should be reinforced. A brief history of the importance of the traditional clothing and posture of Japanese performers. The importance of “Nature” in Japanese music. Overall musicality and strong listening skills of all student performances should be stressed.	
Unit Resources: <ul style="list-style-type: none"> • Handchimes-4 octaves (Tables, pads, and covers) • Youtube video clips • Homemade bamboo flutes, panpipes, and raw bamboo • Non traditional Music “off-staff” for Sakura and The Moon 	

6 th Grade Unit Plan- Africa	
Content Area: 6th Grade General Music	
Unit Title: Africa	
Unit Summary: The study of the Ancient Music of West Africa. <ul style="list-style-type: none"> • Sing Kwahere (An African Goodbye Song) • Perform in small ensembles using authentic instruments • Dance with Kwahere • In-depth exploration of the Djembes, Mbiras, Gourd Rattles, Double Agogo, Tongue Drum, Juju bean rattles, Talking Drums. Primary interdisciplinary connections: Social Studies 21st century themes: <ul style="list-style-type: none"> • Global Awareness • Cultural Awareness • Media Literacy • Technology Literacy 	
Unit Rationale In order for students to appreciate and comprehend the music of world cultures they should have a basic understanding of the ancient roots of African music and its connection to dance, communication through drumming which reflects their “tonal language”. The basic elements of music will also continue to be reinforced, i.e. note reading, rhythm, and singing.	
Learning Targets	
Standards 1.1 (THE CREATIVE PROCESS) All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater and visual art. 1.2 (HISTORY OF THE ARTS AND CULTURE) All students will understand the role, development and influence of the arts throughout history and across culture. 1.3 (PERFORMANCE) All students will synthesize those skills, media, Methods and technologies appropriate to creating, performing, and/or presenting Works of art in dance, music, theater, and visual art. 1.4 (AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES) All students will demonstrate and apply an understanding of arts philosophies, 8.1.8.A.5 (CHOICE OF TECH TOOLS) Select and use appropriate tools and digital resources to accomplish a variety of task and to solve problems 9.1 (21st Century Life & Career Skills) All Students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and	

organizational cultures.			
CPI #	Cumulative Progress Indicator (CPI)		
1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.		
1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.		
1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.		
1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.		
1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.		
1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music theatre, and visual art.		
1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.		
1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.		
1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.		
<table border="1"> <tr> <td> Unit Essential Questions <ul style="list-style-type: none"> • How is music made? • How does music reflect a culture? • How does music impact our lives? • How does the beat affect Polyrhythms? </td><td> Unit Enduring Understandings <ul style="list-style-type: none"> • Music builds a sense of community • Music helps to define cultural identity • Music tells a story through time • Voice is an ancient instrument • Your body is a resonating chamber • Polyrhythms are perceived as one complex rhythm </td></tr> </table>		Unit Essential Questions <ul style="list-style-type: none"> • How is music made? • How does music reflect a culture? • How does music impact our lives? • How does the beat affect Polyrhythms? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music builds a sense of community • Music helps to define cultural identity • Music tells a story through time • Voice is an ancient instrument • Your body is a resonating chamber • Polyrhythms are perceived as one complex rhythm
Unit Essential Questions <ul style="list-style-type: none"> • How is music made? • How does music reflect a culture? • How does music impact our lives? • How does the beat affect Polyrhythms? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music builds a sense of community • Music helps to define cultural identity • Music tells a story through time • Voice is an ancient instrument • Your body is a resonating chamber • Polyrhythms are perceived as one complex rhythm 		
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize, identify and perform on African instruments. • Recognize aurally, identify and describe Djembe, Double Agogo, Talking Drum, Mbira, Gourd rattles, and Jujubean rattles. • Recognize, identify, define, and perform Polyrhythms and on African Instruments • Recognize, identify, and perform Kwahere (An African Goodbye Song from Kenya and Tanzania). 			
Evidence of Learning			
Summative Assessment (1 day) Final quiz and instrumental performance Resources/Equipment needed: <ul style="list-style-type: none"> • African Instruments • Film clip • Music of Kwahere and recording for dance 			

Formative Assessments <ul style="list-style-type: none"> • Teacher Observation • Individual/Group Performance • Review sheet • Self Assessment 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 Introduction Demonstrate African instruments and have the students try each one.	.66 hours/ 1 day
Lesson 2 Ostinato & Polyrhythm Conversational drumming using 2 Djembes. Perform the instrumental accompaniment to Kwahere	.66 hours/ 1 day
Lesson 3 Performance Sing and dance to Kwahere with added instrumentation	.66 hours/ 1 day
Teacher Notes: Singing techniques should be reinforced. Conversational drumming using 2 Djembes. After performing all the instrumental parts, teacher should have a discussion of Polyrhythms (connect with Math and Social Studies i.e Polygon and Polytheism). Overall musicality and strong listening skills of all student performances should be stressed.	
Unit Resources: <ul style="list-style-type: none"> • African Instruments • Film clip • Music of Kwahere and recording for dance 	

Appendix C



High School

Music Theory and Music in the 21st Century Unit Plans

Music Theory Unit Plan: Clefs and Pitch Notation	
Content Area: Music Theory 1 High School	
Unit Title: Clefs and Pitch Notation	
<ul style="list-style-type: none"> Unit Summary: Reinforce traditional music reading and writing skills within the treble and bass clefs. Introduce the alto and tenor clefs. Recognize, identify and manipulate notes in the treble, alto, tenor and bass clefs. Students will be able to recognize clef signs and pitches in all 4 clefs – Treble, Bass, Alto and Tenor. <p>Primary interdisciplinary connections:</p> <p>21st century themes: Collaboration, Initiative, Productivity, Teamwork</p>	
<p>Unit Rationale: Students will read pitches in various clefs to be able to apply this knowledge to the key signatures and their meaning. This will provide the students with the knowledge that they need to move forward in the Music Theory I course work. This is information that they have NOT needed to apply prior to taking this course.</p>	
Learning Targets	
<p>Standards</p> <ul style="list-style-type: none"> Standard 1.1 – The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music theatre, and visual art. Standard 1.2 - History of the Arts/Culture: All students will understand the role, development, and influence of the arts through history and across cultures. 	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of music compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.2.12.A.1	Determine how music has influenced world cultures throughout music.
<p>Unit Essential Questions</p> <ul style="list-style-type: none"> Is all music beautiful? When is music entertaining and when is it art? How is music made? Is all sound music? 	<p>Unit Enduring Understandings</p> <ul style="list-style-type: none"> Music is alive Music helps to define cultural identity. Music is a universal language.
<p>Unit Objective (Learning Targets)</p> <p><i>Students will know...</i></p> <p><i>The purpose of clefs and their effect on pitches in the staves.</i></p> <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> Identify, write and recognize pitches in all 4 clefs – treble, bass, alto, and tenor 	
Evidence of Learning	
<p>Summative Assessment (3-4 days)</p> <ul style="list-style-type: none"> Chapter Knowledge Assessment Student performance individually and with class Various homework and class work activities <p>Resources/Equipment needed: text book, white board, computer, flashcards</p>	
Formative Assessments	

- Identify pitches with flashcards in 4 clefs
- Write pitches and names on board in 4 clefs
- Write same pitch in correct spot in all 4 clefs

Lesson Plans & Pacing

Lesson	Timeframe
Lesson 1 (Treble and Bass Clefs)	1-1/2 hours/1day
Lesson 2 (Alto and Tenor Clefs)	1-1/2 hours/1day
Lesson 3 (Review Clefs)	1-1/2 hours/1day

Teacher Notes: Use simple sayings “Every Good Boy Deserves Fudge”, “FAC”, “Good Boys Do Fine Always”, “All Cows Eat Grass”

Unit Resources: Peter Spencer “The Practice of Harmony” and various on-line websites such as musictheory.net and teoria.com

Music Theory Unit Plan: Key Signatures	
Content Area: Music Theory 1 High School	
Unit Title: Key Signatures	
Unit Summary: Read and identify major and minor key signatures in treble, bass, alto and tenor clefs. Write major and minor key signatures in treble and bass clefs. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork	
Unit Rationale: Apply the knowledge of major and minor key signatures and to show the relationship of major and minor thirds to build triads.	
Learning Targets	
Standards: 1.1 Creative Process, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies 1.8 Educational Technologies	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music on line) on societal norms and habits of minds in various historical areas.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual arts), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language.
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How to read and write major and minor key signatures in all 4 clefs <i>Students will be able to...</i> <ul style="list-style-type: none"> • Read and identify major and minor key signatures in all 4 clefs • Write major and minor key signatures in treble and bass clefs with proper accidentals 	
Evidence of Learning	
Summative Assessment (4 – 5 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Student participation individually and with class • Various homework and class work assignments Resources/Equipment needed: text book, white board, computer, flashcards	
Formative Assessments <ul style="list-style-type: none"> • Students will identify major and minor key signatures by sight • Students will identify major and minor key signatures by number of sharps and flats given • Students will identify relative and parallel minors from major keys • Students will write major and minor key signatures as dictated 	
Lesson Plans & Pacing	
Lesson	Timeframe

Lesson 1 (Accidentals)	1-1/2 hours/1day
Lesson 2 (Major Key Signatures)	1-1/2 - 2 hours/1 – 1-1/2days
Lesson 3 (Minor Key Signatures)	2-3 hours/2 – 2-1/2days
Teacher Notes: Have students identify major and minors by going up 6 steps or down 3 and reverse	
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com	

Music Theory Unit Plan: Scales – Major and Minor Scales and Scale Degrees	
Content Area: Music Theory 1 High School	
Unit Title: Scales – Major and Minor Scales and Scale Degrees	
Unit Summary: Recognize, identify and notate major and minor scales (in all 3 forms). Identify and write scale degrees in major and minor keys. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork	
Unit Rationale: Students will apply major and minor scales and all scales degrees to build triads on all scale degrees and understand why some triads change quality in minor keys.	
Learning Targets	
Standards: 1.2 History of the Arts/Culture, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies	
CPI #	Cumulative Progress Indicator (CPI)
1.2.12.A.2	Determine how dance, music, theatre and visual art have influenced world culture throughout history.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language.
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • how to build and identify major and minor scales using formula and key signatures <i>Students will be able to...</i> <ul style="list-style-type: none"> • Recognize and notate major scales and all 3 forms of the minor scales – Natural, Harmonic and Melodic 	
Evidence of Learning	
Summative Assessment (4 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Student participation individually and with class • Various homework and class work assignments Resources/Equipment needed: text book, white board, computer, flashcards, piano	
Formative Assessments <ul style="list-style-type: none"> • Write major scales with proper accidentals on board • Identify harmonic and melodic minor scales by raised scale degrees • Write minor scales in all 3 forms on board with proper accidentals • Write the major scales by major scale formula: 1,1,1/2,1,1,1/2 • Write and identify scale degrees in major and minor keys in treble and bass clefs 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (Major Scales)	1-1/2 hours/1day

Lesson 2 (Minor Scales)	3 hours/2days
Lesson 3 (Review Scales)	1-1/2 hours/1day
Teacher Notes: Be sure students can write scales using major formula as well as key signatures.	
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com	

Music Theory Unit Plan: Intervals	
Content Area: Music Theory 1 High School	
Unit Title: Intervals	
Unit Summary: Recognize and notate the various intervals and their qualities in root position, compound and inversions. Identify intervals and their qualities aurally as dictated on the piano. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork	
Unit Rationale: Recognize intervals and their quality by sight and ear to be able to put together triads according to quality.	
Learning Targets	
Standards: 1.1 Creative Process, 1.2 History of the Arts/Culture, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies	
Content Statements	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music on line) on societal norms and habits of minds in various historical areas.
1.3.12.B.3	Improvise works through the conscious manipulations of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is alive • Music helps to define cultural identity. • Music is a universal language.
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • how to build and identify intervals and their inversions and compounds with correct quality by sight and ear <i>Students will be able to...</i> <ul style="list-style-type: none"> • Identify and notate intervals by numbers and quality • Identify and notate intervals with numbers and quality by ear as dictated by the piano • Identify and notate inversions of intervals numerically and qualitatively • Identify and notate compound intervals numerically and qualitatively 	
Evidence of Learning	
Summative Assessment (6 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation of students at board, in seats, and in groups • Various class work and homework assignments Resources/Equipment needed: text book, white board, computer, flashcards, piano	
Formative Assessments	

- Write intervals with proper accidentals for quality on board and at seats
- Identify intervals both numerically and qualitatively with flashcards
- Write and aurally identify intervals as dictated by the piano
- Write inverted and compound intervals with proper quality

Lesson Plans & Pacing

Lesson	Timeframe
Lesson 1 (Intervals - written)	3 hours/2days
Lesson 2 (Intervals - aural)	3 hours/2days
Lesson 3 (Inverted and Compound Intervals)	3 hours/2days

Teacher Notes: Be sure students name intervals with proper number and quality

Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com

Music Theory Unit Plan: Triads	
Content Area: Music Theory 1 High School	
Unit Title: Triads	
Unit Summary: Students will identify and notate triads in all major and minor keys with proper quality – major, minor, augmented, and diminished – and Roman numerals, and identify aurally, triad qualities as dictated on the piano. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork	
Unit Rationale: Recognize triads and their quality by sight and ear. This will enable the student to be able to identify triads according to quality in later part writing techniques.	
Learning Targets	
Standards: 1.1 Creative Process, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.3.12.B.3	Improvise works through the conscious manipulations of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual arts), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • How to build and identify triads with proper quality and Roman numerals <i>Students will be able to...</i> <ul style="list-style-type: none"> • Create triads on any pitch and build for any quality • Identify the quality of triads in any key built on any pitch • Identify aurally the quality of triads as played on the piano • Notate with proper Roman numerals the scale degree and quality of triads 	
Evidence of Learning	
Summative Assessment (5 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation at board and at seats and in small groups • Various class work and homework assignments Resources/Equipment needed: text book, white board, computer, flashcards, piano	
Formative Assessments <ul style="list-style-type: none"> • Write triads on various scale degrees and identify • Write Roman numerals with various triads and their 	

quality	qualities
• Build triads on any pitch in a key and identify quality	• Aurally identify triad quality as dictated by piano
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (Triad building)	1-1/2 - 3 hours/1-2days
Lesson 2 (Triad building with Key Signatures)	1-1/2 - 3hours/1-2days
Lesson 3 (Triad listening)	1-1/2 hours/1days
Teacher Notes: Be sure students can build triads by thirds as well as major/minor third and perfect/augmented/diminished fifth.	
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com	

Music Theory Unit Plan: Notation of Rhythm	
Content Area: Music Theory 1 High School	
Unit Title: Notation of Rhythm	
Unit Summary: Understand and notate the breakdown of rhythm using various degrees of rhythmic notation and the proper use of beams, stems, and heads. Time signatures and dictations will also be discussed as well as the techniques of augmentation and diminution Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork	
Unit Rationale: Students must discern the proper rhythms so that when writing compositions, each voice has the correct counts and beams to indicate time and voicings.	
Learning Targets	
Standards: 1.1 Creative Process, 1.2 History of the Arts/Culture, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music on line) on societal norms and habits of minds in various historical areas.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12.B.1	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • how to read and write rhythms in various time signatures using proper beams and groupings and transpose rhythms using augmentation and diminution <i>Students will be able to...</i> <ul style="list-style-type: none"> • Understand subdivisions of the Whole note and corresponding rests • Identify beat and duration of a measure in simple and compound time • Correctly utilize flags and beams to express rhythmic groupings • Correctly utilize dots and ties to extend note values • Understand the methods of augmentation and diminution 	
Evidence of Learning	
Summative Assessment (5 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation at board and at seats and in small groups • Various class work and homework assignments Resources/Equipment needed: text book, white board, computer, piano, metronome	

Formative Assessments

- Rewrite melodies using rhythmic augmentation and diminution
- Rewrite given rhythms using correct beamings
- Rewrite melodies with bar lines and correct the errors of notation
- Write simple rhythms as dictated

Lesson Plans & Pacing

Lesson	Timeframe
Lesson 1 (Rhythm and Time)	2-3 hours/1-1/2 - 2days
Lesson 2 (Stems and Beams)	3 hours/2days
Lesson 3 (Augmentation and Diminution)	1-1/2 hours/1day

Teacher Notes: Be sure students discern simple and compound time to help with groupings of notes in 6/8 and cut time.

Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com

Music Theory Unit Plan: Primary Triads in Root Position		
Content Area: Music Theory 1 High School		
Unit Title: Primary Triads in Root Position		
Unit Summary: Identify and build primary triads in root position in open and closed position and understand how those triads are used in 4-part vocal writing by using proper part writing procedures.		
Primary interdisciplinary connections:		
21 st century themes: Collaboration, Initiative, Productivity, Teamwork		
Unit Rationale: Writing primary triads in root position and proper voice leading will prepare the student for the next 2 Chapters when the primary triads will be in first and second inversions.		
Learning Targets		
Standards: 1.1 Creative Process, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies		
CPI #	Cumulative Progress Indicator (CPI)	
1.1.12.B.2	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of music compositions.	
1.3.12.B.3	Improvise works through the conscious manipulations of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.	
1.4.12.B.1	Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.	
Unit Essential Questions		Unit Enduring Understandings
<ul style="list-style-type: none">• Is all music beautiful?• When is music entertaining and when I it art?• How is music made?• Is all sound music?• Does all music have pitch?		<ul style="list-style-type: none">• Music is live.• Music helps o define cultural identity.• Music is a universal language
Unit Objective (Learning Targets)		
Students will know...		
<ul style="list-style-type: none">• how to connect triads in root position using open and closed position and proper Roman numerals		
Students will be able to...		
<ul style="list-style-type: none">* Identify and notate triads in open and closed position• Identify and notate authentic, plagal and half cadences• Understand and notate proper voice leading and doublings when roots are a fourth/fifth apart and a second apart• Create 4 part harmonies using primary triads in root position with proper voice leading and doublings		
Evidence of Learning		
Summative Assessment (5 days)		
<ul style="list-style-type: none">• Chapter Knowledge Assessment• Participation at board and at seats and in small groups• Various class work and homework assignments		
Resources/Equipment needed: text book, white board, computer, piano		
Formative Assessments		
<ul style="list-style-type: none">• Fill in inner voices with soprano and bass given in• Fill in voices with soprano only given		

various keys <ul style="list-style-type: none"> • Fill in voices with bass only given 		<ul style="list-style-type: none"> • Write out all chords using proper accidentals in major and minor keys
Lesson Plans & Pacing		
Lesson		Timeframe
Lesson 1 (Staff voicing rules)		3 hours/2days
Lesson 2 (Open and Closed position)		1-1/2 hours/1day
Lesson 3 (Root Pos./5ths & 8ves)		3 hours/2days
Teacher Notes: It will help for the students to spell out each chord with the proper accidentals so they can bring up the raised third in the V chord and make the rationale with the key signature.		
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com		

Music Theory Unit Plan: Primary Triads in First Inversion		
Content Area: Music Theory 1 High School		
Unit Title: Primary Triads in First Inversion		
Unit Summary: Create 4 part harmonies using root position and first inversion triads with proper doublings, figured bass and voice leading.		
Primary interdisciplinary connections:		
21st century themes: Collaboration, Initiative, Productivity, Teamwork		
Unit Rationale: Students will use first inversion triads to build a more fluent bass line when writing vocal 4-part music. This will be added to the root position and then the second inversion triads will be added next.		
Learning Targets		
Standards: 1.1 Creative Process, 1.2 History of the Arts/Culture, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies		
CPI #	Cumulative Progress Indicator (CPI)	
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.	
1.2.12.A.1	Determine how music has influenced world cultures throughout music.	
1.3.12.B.1	Analyze composition from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.	
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual and kinesthetic responses to artwork.	
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 		Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • how to apply figured bass symbols in 4 part writing using root position and first inversions <i>Students will be able to...</i> <ul style="list-style-type: none"> • Understand the origin of figured bass and how it applies to the upper voices using 6, sharp, double sharp, and natural. • Create 4 part harmonies using root position and first inversions with proper doublings and voice leading. 		
Evidence of Learning		
Summative Assessment (7 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation at board and at seats and in small groups • Various class work and homework assignments Resources/Equipment needed: text book, white board, computer, piano		
Formative Assessments <ul style="list-style-type: none"> • Fill in inner voices with soprano and bass given in various keys using first inversions where applicable • Fill in voices with bass only given in various keys using first inversions where applicable • Fill in voices with soprano only given in various keys using first inversions where applicable • Place figured bass symbols below examples to indicate chord structure and inversions 		

Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (First Inversion)	3 hours/2days
Lesson 2 (Melodies and Bass Lines)	3 hours/2days
Lesson 3 (Review Part Writing)	3 hours/2days
Teacher Notes: Be sure students know that the other doubling besides the root can be the soprano note.	
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com	

Music Theory Unit Plan: Primary Triads in 2 nd Inversion		
Content Area: Music Theory 1 High School		
Unit Title: Primary Triads in 2 nd Inversion		
Unit Summary: Create 4 part harmonies using root position, first inversion triads and second inversion triads with proper doublings, figured bass and voice leading. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork		
Unit Rationale: Students will use second inversion triads to create variety and cadences in the figured bass when writing vocal 4-part music. This will be added to the root position and first inversion triads. Understanding and reading the figured bass will enhance the addition of secondary triads.		
Learning Targets		
Standards: 1.1 Creative Process, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies		
CPI #	Cumulative Progress Indicator (CPI)	
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.	
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.	
1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.	
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 		Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • how to apply figured bass symbols in 4 part writing using root position, first and second inversions <i>Students will be able to...</i> <ul style="list-style-type: none"> • Understand the use of the 6/4 and 5/3 figured bass and how it applies to the upper voices. • Create 4 part harmonies using root position, first inversions and second inversions with reason and with proper doublings and voice leading. 		
Evidence of Learning		
Summative Assessment (4 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation at board and at seats and in small groups • Various class work and homework assignments Resources/Equipment needed: text book, white board, computer, piano		
Formative Assessments <ul style="list-style-type: none"> • Fill in inner voices with soprano and bass given in various keys using first and second inversions where applicable and label use • Fill in voices with bass only given in various keys using first and second inversions where applicable and • Fill in voices with soprano only given in various keys using first and second inversions where applicable and label use • Place figured bass symbols below examples to indicate chord structure and inversions 		

label use	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (Second Inversion)	1-1/2 hours/1day
Lesson 2 (Bass only)	1-1/2 hours/1day
Lesson 3 (Sop. only/melodies)	3 hours/2days
Teacher Notes: Be sure students know that if they cannot label the use of the 6/4 chord, they cannot use it.	
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com	

Music Theory Unit Plan: Secondary Triads		
Content Area: Music Theory 1 High School		
Unit Title: Secondary Triads		
Unit Summary: Understand the usage and movement of the secondary triads – supertonic, mediant, submediant, subtonic and leading tone – and their functions in 4-part vocal writing. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork		
Unit Rationale: The secondary triads complete the triad structure of building chords on all scale degrees. Students need to be aware of the linear motion as well as the harmonic structure to be able to add other pitches outside the chord structure for a more melodic line.		
Learning Targets		
Standards: 1.1 Creative Process, 1.2 History of the Arts/Culture, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies		
CPI #	Cumulative Progress Indicator (CPI)	
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.	
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music on line) on societal norms and habits of minds in various historical areas.	
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.	
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual and kinesthetic responses to artwork.	
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 		Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • <i>Students will be able to...</i> <ul style="list-style-type: none"> • Understand Progressive vs. Retrogressive motion. • Create 4 part harmonies using chords that express strong harmonic motion. • Understand the use of the deceptive cadence. • Understand stepwise tendencies of 6th and 7th scale degrees depending on which minor scale is employed. 		
Evidence of Learning		
Summative Assessment (5 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation at board and at seats and in small groups • Various class work and homework assignments Resources/Equipment needed: text book, white board, computer, piano		
Formative Assessments <ul style="list-style-type: none"> • Fill in inner voices with soprano and bass given in various keys using secondary triads where applicable • Place figured bass symbols below examples to indicate 		

and label Roman numerals	chord structure, quality and inversions
<ul style="list-style-type: none"> Fill in voices with bass only given in various keys using secondary triads where applicable and label Roman numerals 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (Intro. Second. Triads)	1-1/2 hours/1day
Lesson 2 (Bass only)	1-1/2 - 3 hours/1-2days
Lesson 3 (Melodic Analysis)	1-1/2 - 3 hours/1-2days
Teacher Notes: Stress to students that all prior rules for part writing still apply with regard to doubling.	
Unit Resources: Peter Spencer “The Practice of Harmony” and various websites such as musictheory.net and teoria.com	

Music Theory Unit Plan: Non-harmonic Tones	
Content Area: Music Theory 1 High School	
Unit Title: Nonharmonic Tones	
Unit Summary: Students will add in nonharmonic tones to make the melody and harmony more melodic and not be limited to the block chords. Primary interdisciplinary connections: 21st century themes: Collaboration, Initiative, Productivity, Teamwork	
Unit Rationale: Students will need the understanding of nonharmonic tones and how they work with the melody and harmony to correctly write melodic dictation.	
Learning Targets	
Standards: 1.1 Creative Process, 1.2 History of the Arts/Culture, 1.3 Performing, 1.4 Aesthetic Response and Critique Methodologies, 1.8 Educational Technologies	
Content Statements	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music on line) on societal norms and habits of minds in various historical areas.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual and kinesthetic responses to artwork.
Unit Essential Questions <ul style="list-style-type: none"> • Is all music beautiful? • When is music entertaining and when is it art? • How is music made? • Is all sound music? • Does all music have pitch? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Music is live. • Music helps to define cultural identity. • Music is a universal language
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • how to identify and use nonharmonic tones to add depth to part writing <i>Students will be able to...</i> <ul style="list-style-type: none"> • Identify the Passing Tone, Neighboring Tone, Appoggiatura, Changing Tone, Escape Tone, Anticipation and Suspension in 4-part writing. • Create simple melodies using proper voicing and voice leading utilizing the nonharmonic tones for a more fluent melodic structure 	
Evidence of Learning	
Summative Assessment (7 days) <ul style="list-style-type: none"> • Chapter Knowledge Assessment • Participation at board and at seats and in small groups • Various class work and homework assignments Resources/Equipment needed:	
Formative Assessments <ul style="list-style-type: none"> • Fill in inner and upper voices according to figured • Put in correct Roman numeral figured bass according to 	

bass and add in nonharmonic tones for melodic variety	what chords and nonharmonic tones are used in melody
<ul style="list-style-type: none">Identify nonharmonic tones that are used based on given figured bass	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (Passing and Neighboring Tones)	1-1/2 - 2 hours/1-2days
Lesson 2 (App., Chang. Tone, Escape Tone, Antic.)	1-1/2 - 2 hours/1-2days
Lesson 3 (Suspensions and Fig. Bass)	6 hours/3days
Teacher Notes: Be sure students don't create parallels and other voice leading problems when adding nonharmonic tones.	
Unit Resources: Peter Spencer "The Practice of Harmony" and various websites such as musictheory.net and teoria.com	

Music in the 21st Century Curriculum

Content: Music, Vocal/Choral, 21st-Century Skills

Course Title: Music in the 21st-Century (Vocal/Choral)

Mission:

In the context of Music (Vocal/Choral), students will learn to communicate, use critical and creative thinking skills, connect and collaborate in a dynamic global society.

Course Description or Content Overview:

Music (Vocal/Choral) for the 21st Century will learn to communicate, connect and collaborate in a global society.

Simultaneously, students will learn skills that will enable them to learn on their own, think critically and apply knowledge to new situations. College and Career Preparation will be stressed through exposure to various post high school opportunities within the Arts, A/V Technology & Communications Career Cluster tools to assess interests and skills, and interactions with professionals from the field. A variety of media tools will be taught, with a focus on the ethical, safe and legal behaviors that should be followed. Character education will be weaved through the content as an underlying theme. As students work through problem-based activities, a focus will be placed on soft skills such as accountability and collaboration. These skills will foster life-long learners who are productive citizens in a global community.

Standards:

New Jersey Core Curriculum Standards (NJCCS)

STANDARD 6.3 Active Citizenship in the 21st-Century: All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

STANDARD 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.

STANDARD 9.1 21st-Century Life & Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

STANDARD 9.3 Career Awareness, Exploration, and Preparation: All students will apply knowledge about and engage in the process of career awareness, exploration, and preparation in order to navigate the globally competitive work environment of the information age.

Common Core State Standards Initiative (CCSSI)

- **English Language Arts Standards » Writing » Grade 9-10**
- **English Language Arts Standards » Speaking & Listening » Grade 9-10**
- **English Language Arts Standards » Language » Grade 9-10**

Enduring Understandings:

- In the 21st-century, it is imperative to acquire the skills needed to stay current in the global landscape in order to protect and sustain democracy in a world that does not share the same cultural beliefs.

- Success in the 21st-century is dependent on the ability to utilize digital tools and new technologies for collecting, organizing and managing data in order to stay competitive in an ever-changing global business environment.
- The global economy and access to digital tools have created an environment in the 21st-century that is dependent on problem solving through collaboration to reflect diverse opinions in order to stay competitive in a connected world.
- Students must begin to explore their talents and interests during their primary years and continue throughout their lives. In order to effectively explore and prepare for a career in a world that is consistently evolving, students must understand that lifelong learning and skill building is imperative to sustain employment in the 21st-century.
- Understanding musical concepts, style and cultural use are all important components in maximizing the use and effectiveness of music in the 21st Century.
- The music industry is comprised of many career paths, all of which the students should grasp and understand before choosing their future career: performance, sound engineering, music business, music direction, musical composition, musical arranging, publishing, education, etc.
- Music as a universal language is means cross-cultural communication.

Essential Questions (open ended questions that are worthy of wonder; connected to EU):

- Why are problem solving and critical thinking skills necessary to be successful in the 21st-century?
- Why is understanding other cultures so imperative when working collaboratively in a global economy?
- Why is gathering and learning how to evaluate data from multiple sources so important in the 21st-century?
- How does collaboration enable groups to achieve common goals more efficiently?
- Why are collaboration and the opportunity to compete necessary in order to develop leadership skills?
- How do we learn to effectively communicate with people from different cultural backgrounds in order to understand their cultural perspective?
- How will career plans be affected and altered in response to changes in society and the economy?
- Why are digital tools and their effective use so vital for success in the 21st-century?
- How do we as citizens in the 21st-century navigate through the ethical and unethical uses of communication and media?
- What careers are available in the music industry?
- How does music impact the world and how does the world impact music?
- How are ethics prevalent in decisions made in the field of music?
- How has technology changed the music industry?

Knowledge and Skills

Knowledge: Students will know...

- There are a variety of technologies and tools available to create, access, and share information.
- Online learning communities are a viable source for knowledge sharing.
- There are safety, societal, ethical, and legal concerns regarding the use of technology.
- Critical thinking, collaboration and problem solving skills are necessary to function both as a global citizen and worker in the 21st-century.
- Teamwork and leadership enable groups to achieve common goals with greater efficiency.
- Understanding other cultures' perspectives will facilitate communication with people from different backgrounds.
- Digital media can be used for both local and global communication; there are ethical and unethical uses of these 21st-century tools.
- The 21st-century workplace will demand greater individual collaboration, productivity and collaboration from its workers.
- Career preparation is a process that requires purposeful planning based on research, self-knowledge, and informed choices.
- Workers are entitled to a safe and healthy work environment by state and federal laws and regulations that regulate employment practices and workplace safety.
- Employers and employees are responsible to act professionally, legally, and ethically in the workplace and global marketplace.
- Appropriate physical production of vocal music
- Musical terms, functions and significance

Skills: Students will be able to...

- Select and utilize information from a variety of digital resources and databases
- Select appropriate digital tools to assemble, evaluate, and utilize information
- Appropriately use a variety of digital technology and communication tools
- Use information and resources to accomplish real-world tasks
- Construct spreadsheets and utilize functions to interpret results
- Use multiple resources to create and manage documents (MS Office, Google Docs, Open Office)
- Participate in online learning environments
- Create a personalized digital portfolio using tools such as Naviance
- Create and launch a digital learning game
- Adhere to Fair Use and Multimedia Copyright Guidelines and cite sources of copyrighted materials in all work
- Practice safe, legal and ethical behaviors around technology and the internet
- Share knowledge and participate ethically and productively in group settings
- Communicate and collaborate with others both locally and globally
- Evaluate the impact that digital media has on international business and globalization
- Demonstrate leadership skills when participating in classroom settings and online learning communities
- Explore post-secondary options and investigate areas of interest for future career pursuits
- Develop transferrable work and life skills that will make them valuable workers and citizens
- Justify employee and employer rights and responsibilities in the workplace
- Assess and predict both current and future employment trends across various industries
- Develop musical skills
- Determine musical styles and determine uses
- Work collaboratively in a group to enhance teamwork skills
- Produce a musical presentation, while utilizing skills necessary in the career world.

Terminology: Educational Technology & 21st-Century Skills

<ul style="list-style-type: none"> ● Accountability ● Career Plan ● Career Clusters ● Censorship ● Character Education ● Collaboration ● Copyright ● Creative Commons Guidelines ● Creativity ● Cyber Bullying ● Cyber Crimes ● Cyber Ethics ● Cyber Security ● Digital Learning Game ● Digital Portfolio ● Digital Media ● Digital Media Campaign ● Diversity in the Workplace ● Globalization ● Goal Setting ● Electronic Authoring Tools ● Employee Rights ● Employer Responsibilities ● Employment Trends ● Entrepreneurship ● Ethics ● Free Enterprise ● Hacking ● Information Age ● Interpersonal Communication 	<ul style="list-style-type: none"> ● Initiative ● Innovation ● Integrity ● Intellectual Property Rights ● Interview Techniques ● Job Entrance Criteria ● Job Performance ● Job Retention ● Job Advancement ● Leadership ● Media-fluency ● Multi-National Workplace ● Multimedia presentation ● Online Behavior ● Online Discussion ● Online Learning Community ● Personalized Digital Portfolio ● Post-Secondary Options ● Productivity ● Resumes ● Service Economy ● Social Networks ● Stakeholders ● Specialized Database ● Teamwork ● Transferable Skills ● Virtual Environments ● Web-based Publication ● Workplace Safety
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Terminology: Music (Vocal/Choral)

<ul style="list-style-type: none"> ● Music terms: <i>tempo, key, tonality, dynamic, tonal, atonal, genre, style, stacatto, legato, clef, sharp, flat, natural, accidentals, pitch, diaphragm, etc.</i> ● Music styles: <i>Broadway, Classical, Folk, Madrigal, World, etc.</i> ● Tools and Equipment: Mac Computer, Finale Software, Recording Software and Hardware, Skype 	<ul style="list-style-type: none"> ● Careers- performance, sound engineering, music business, music direction, musical composition, musical arranging, publishing, education
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Formative (interim)

Discussions
Presentations
Quizzes
Tests
Do Now
Closure
Projects (individual/group; oral and written)
Concerts and Performances

Summative

Mid-Point Exam
Final Exam

21st-Century Connections:

- 8.1 Technology (Education Technology)
- 9.1 The 21st-Century Life & Career Skills
- 9.3 Career Awareness, Exploration, Preparation

Character Education (Core Values):

South Brunswick High School's core values of honesty, respect, responsibility, kindness, and service are addressed and stressed throughout the year. In addition, the [Institute for Excellence and Ethics](#)' program, Power2Learn will be incorporated. Units focusing on character development, setting goals and attitude will provide engaging and authentic opportunities for students to develop and exhibit character strength. The program builds both the moral and performance character that all students need for success in school, work and life.

Power2Learn

- Unit 4: Strategies for maximizing the power of character to achieve desired goals.
- Unit 6: Strategies for working harder and smarter.

Cross Curricular / Interdisciplinary:

- Language Arts (Reading, Writing, Listening, and Speaking)
- Social Studies
- World Language

Course Resources:**Technologies:**

- Mac Computers
- Finale Music Writing Software
- Recording Software and Hardware

Text:

- *Global/Cultural musical selections*
- *Choral Director Magazine*
- *Building a Successful 21st Century Music Career*, Simon Cann
- Other musical and cultural resources

Other:

- Class website –
- <http://www.classroom-aid.com/educational-resources/arts-and-music>
- <http://www.slideshare.net/vavraj1/21st-century-skills-life-and-career-skills>
- <http://www.npr.org/2011/03/11/134394051/music-as-the-21st-century-diplomat>

Pacing Chart (Scope & Sequence)

YEARLONG TOPICS

Vocal/Choral Development

Character Education

Recording and Critique

Study of Career Options

Cultural Study through Music

Units of Study

FIRST QUARTER

TOPIC	DESCRIPTION
Introduction	Rules, housekeeping expectations, classroom pride, student profile forms, website
Music	Development of Vocal/Choral understanding and production. <i>Posture, breathing support and techniques, tone placement, diction, Projection, Blend and balance, pitch</i> Introduction to musical terminology and concepts Introduction to appropriate musical style
Character Education Integration Segment 1A	Introduction to the Power of Character Examination of “character” messages in music
Technology	Introduction to Music Writing and Recording technology

SECOND QUARTER

Music	Musical Piece #1 – Learning of notes, rhythms, phrasing Study of appropriate performance style and cultural connections
Music Careers	Introduction to Music careers Overview of each Research and development
Character Education Integration Segment 1B	Strategies for maximizing the power of character to achieve desired goals Goal writing as related to music
Technology	Continued development of writing and recording technological skills Recording of Piece #1

THIRD QUARTER

Music	Musical Piece #2 – Learning of notes, rhythms, phrasing Study of appropriate performance style and cultural connections
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Music Careers/ Global Awareness	Global concerns in the music industry Cultural awareness through music
Character Education Integration Segment 2A	Introduction to the concepts of working harder and smarter Strategies for working harder and smarter
Technology	Continued development of writing and recording technological skills Electronic enhancement and recording of Piece #2

FOURTH QUARTER

Music	Musical Piece #3 – Learning of notes, rhythms, phrasing Study of appropriate performance style and cultural connections
Music Careers/ Global Awareness	Service project that touches upon global concern
Character Education Integration Segment 2B	Year end personal assessments of working habits Discussion and evaluation on ways to improve working habits
Final Project	Incorporate year's lessons into collaborative assignment for the class Final Exam

DEPARTMENT AGREEMENTS ON MINIMUM COURSE PROFICIENCIES:

In order to receive credit for this course, students must exhibit proficiency in the topics described below.	
<u>GRADING / ASESSEMENTS</u>	
<ul style="list-style-type: none"> 65% Project Performance encompassing the quality and completeness of assigned activities as outlined by individual assessment scales. 25% Tests and Quizzes including unit pre- and posttests, text assignments, and portfolio submissions. 10% Participation as outlined by worksheet completions and classroom participation. 	
<u>MINIMUM PROFICIENCY</u>	
<ul style="list-style-type: none"> Attendance in accordance to SBHS agenda guidelines A minimum grade of "D" proficiency. 	

Appendix D



Choral Music Unit Plans

Elementary
Middle School
High School

Elementary Chorus Unit Plan

Unit Title: Whisper	
Content Area: 4 th Grade Chorus	
Submitted by: Megumi Abiko	
Unit Summary: To work on vocal techniques <ul style="list-style-type: none"> • Breath support using diaphragm • Mouth, Jaw and Face: Keeping jaw relaxed, keeping lips and mouth flexible to achieve tone • Posture: Keeping back straight, relaxed shoulders • Diction: pronouncing words clearly and emphasizing beginning and end consonants • Tone: in a head voice, singing in unison, and simple two-part harmony • Teamwork: VALUES that go along with singing in a chorus. Primary interdisciplinary connections: <ul style="list-style-type: none"> • Warming up the voice is the same as when we warm up to play a sport • Oral report in the classroom and how to pace and pronounce words clearly so that the class understands you. • Teamwork! Working together we achieve a successful outcome Voice Range: Part 1: D4 to high E5 Part 2: Middle C4 to Bflat4	
Unit Rationale <ul style="list-style-type: none"> • Developing the voice, being able go from head voice to speaking back to head voice. • Working on listening to each other listening for tone. • Works on dynamics and expression to tell a story. • Singing in two part harmony • Works on Breath control • Diction • Develop ability to look at the conductor and follow basic conducting gestures. 	
Learning Targets 4th Grade Chorus	
Standards 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
Learning Targets	
CPI #	Cumulative Progress Indicator (CPI)
1.3.2.B.2	Demonstrate developmentally appropriate vocal productions/vocal placement and breathing technique
1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, canons in unison and with a partner
1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues
1.3.2.B.12	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
Unit Essential Questions <ul style="list-style-type: none"> • What is the best way to see that you are blending with the rest of the chorus? • Is it most important to sing the loudest? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Learning to work together as a team • Each voice is unique and understanding that it is an instrument

<ul style="list-style-type: none"> • How can you tell if you are singing in your head voice? • What is the best way to achieve the correct way to sing? 	<ul style="list-style-type: none"> • Singing is another tool to express myself • There is a difference between a child's voice and an adult's voice. • Everyone has the ability to sing.
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • The importance of community and working as a team • Aesthetics and Musical awareness: posture, discipline, expression, listening and being aware. • Proper vocal techniques improve their pitch and tone quality. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Evaluate the proper use of their voices with discussion and listening. • Match pitch and sing a diatonic scale done alone and with the group • Demonstrate aesthetics and musical awareness within their warm-ups, performance, and song 	
<p style="text-align: center;">Evidence of Learning</p> <ul style="list-style-type: none"> • Able go from head voice to speaking back to head voice. • Dynamics and expression is performed accurately. • Sings in unison clear and concise. • Harmony is heard clearly • Breath is in control. • Listens to each other • Blends with the group • Diction is clear and words are understood • Follows cues of the conductor 	
Summative Assessment: performance in Spring concert Resources/Equipment needed: Computer with Itunes Speakers Piano Music and music stand	
Formative Assessments <ul style="list-style-type: none"> • My observations • Individual performance • Group Performance • Self assessments 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 sight reading and going over rhythm	Feb 1.5hours/ 3 lessons
Lesson 2 working on part singing	March-April 3hours/ 6 lessons
Lesson 3 brushing up on song	May 1.5 hours/ 3 lessons
Teacher Notes: Vocal skills to develop and approach on teaching those skills as well as including general music concepts into the chorus rehearsals. <ul style="list-style-type: none"> • Keeping a schedule with each class posted on the wall with the projector <ul style="list-style-type: none"> 5 min for attendance/expectations/mindset 2 min quiet breathing/ BrainGym 5 min warm-ups 15min working on literature 3 min closure 	

Posture:

while sitting pretend there is a string at the top of the head reaching the ceiling back straight, shoulder relaxed
Stand, knees slightly bent, feet shoulder width apart

Breath:

Giant Straw and hiss,

Balloon: hand on stomach letting air all the way to the stomach making sure the shoulder stays down.

Yawning

Alphabet chanting

RELAXED JAW and MOUTH:

Massage jaw

Practice “Ah” “EE” “Eh” “Oh” “Oo” mouth shapes

Diction:

Peter Piper

Woodchuck

Red Letter Yellow Leather,

Doobee doobee doobee doobee doobee Tiki Tiki Tiki Tiki Tah

Ruh puh tuh kah

Pitch:

Lip Trills

Roller Coaster or Siren

Where are you??

Solfège

Things to watch out for particular to this piece:

Dynamics

Using expressions to make a piece work

Watch diction.

Keeping the beat.

Unit Resources:**South Brunswick Vocal Music Concept Map and Choral Music Curriculum Map**

Asking Brian to work on some of the rhythm patterns used in the song

Middle School Choral Unit Plan

Unit Title: Festival Jubilate
Unit Plan submitted by: Keith Watlington and Lisa Lepore
Content Area: Choral Music 6-8
<p>Unit Summary: Students will work in rehearsals to develop a vocal blend, supported vocal energy with rhythmic vitality. The piece is in Latin, which reinforces pure vowels. Solfege, complex rhythms, balance, intonation, and dynamics will be covered. Students will use blogs, Garageband to listen to group recordings, and work toward several live performances.</p> <p>Primary interdisciplinary connections: Character Education (teamwork, cooperation, respect, responsible, audience appreciation) History</p> <p>21st century themes: Technology Literacy (GarageBand, Recordings, and Media Literacy (YouTube) Cultural Awareness</p>
<p>Unit Rationale</p> <p>This is a motivational piece that will excite the students with its rhythmic intensity and exciting finale. The piece allows for the following vocal development to take place.</p> <ul style="list-style-type: none"> • Exercises for Awakening the Mind and Imagination • Relaxation of body • Posture • Expanding the Vocal Tract • Relaxation of Jaw, Tongue and Lips • Diaphragm Activity (also used to improve consonants) • Breathing: Exhalation, Inhalation and Support • Phrase breathing vs. biological necessity breathing • Resonance and Dynamics • Pure Vowels (without diphthongs) • Finding Head Voice (yawn-sigh) • Range Extension and Register Consistency
Learning Targets
<p>Standards</p> <p>1.1 (THE CREATIVE PROCESS) All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater and visual art.</p> <p>1.2 (HISTORY OF THE ARTS AND CULTURE) All students will understand the role, development and influence of the arts throughout history and across culture.</p> <p>1.3 (PERFORMANCE) All students will synthesize those skills, media, Methods and technologies appropriate to creating, performing, and/or presenting Works of art in dance, music, theater, and visual art.</p> <p>1.4 (AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES) All students will demonstrate and apply an understanding of arts philosophies, judgement and analysis to works of art in dance, music, theater and visual art.</p>

8.1 (EDUCATIONAL TECHNOLOGY) All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.			
CPI #	Cumulative Progress Indicator (CPI)		
1.1.8.1	Analyze the application of the elements of music by using active listening and reading and interpreting written scores.		
1.2.8.A.1	Analyze the impact of artists on culture and the impact of culture on the arts.		
1.3.8.B.1	Perform a composition of standard Western notation.		
1.3.8.B.2	Perform independently and in groups with expressive qualities within the stylistic characteristics of the genre.		
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology		
1.4.8.A.1	Generate observational and emotional responses to the music		
1.4.8.A. 2	Identify works of music		
1.4.8.A.7	Analyze works of music.		
8.1.8.A.5	Select and use appropriate tools and digital resources to accomplish a variety of tasks.		
<table border="1"> <tr> <td> Unit Essential Questions <ul style="list-style-type: none"> • What role does my voice play within the choir? • How does creating and performing music differ from listening to music? • How does my individual behavior as a performer and/or an audience member affect the musical performance? • How does my individual participation benefit the whole ensemble? </td><td> Unit Enduring Understandings <ul style="list-style-type: none"> • My voice is an instrument. • Participation in an ensemble builds a sense of community. • Music is a team sport • Music is not music until humans bring it to life. • The sound of the choir is built upon the blend of each individual voice. </td></tr> </table>		Unit Essential Questions <ul style="list-style-type: none"> • What role does my voice play within the choir? • How does creating and performing music differ from listening to music? • How does my individual behavior as a performer and/or an audience member affect the musical performance? • How does my individual participation benefit the whole ensemble? 	Unit Enduring Understandings <ul style="list-style-type: none"> • My voice is an instrument. • Participation in an ensemble builds a sense of community. • Music is a team sport • Music is not music until humans bring it to life. • The sound of the choir is built upon the blend of each individual voice.
Unit Essential Questions <ul style="list-style-type: none"> • What role does my voice play within the choir? • How does creating and performing music differ from listening to music? • How does my individual behavior as a performer and/or an audience member affect the musical performance? • How does my individual participation benefit the whole ensemble? 	Unit Enduring Understandings <ul style="list-style-type: none"> • My voice is an instrument. • Participation in an ensemble builds a sense of community. • Music is a team sport • Music is not music until humans bring it to life. • The sound of the choir is built upon the blend of each individual voice. 		
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Exercises for Awakening the Mind and Imagination • Relaxation of body • Posture • Expanding the Vocal Tract • Relaxation of Jaw, Tongue and Lips • Diaphragm Activity (also used to improve consonants) • Breathing: Exhalation, Inhalation and Support • Phrase breathing vs. biological necessity breathing • Resonance and Dynamics • Pure Vowels (without diphthongs) • Finding Head Voice (yawn-sigh) • Range Extension and Register Consistency <i>Students will be able to...</i> <p>Identify, recognize, apply the following: Music Elements: rhythm, dynamic, articulation, phrasing, harmony Music Principle: form, texture, genre, balance, contrast Work as a group to create a unified sound and blend. Follow conducting gestures</p>			

Evidence of Learning

Summative Assessment

A group performance reflective of the work we have done on proper mature tone, intonation, legato phrasing, correct notes, and rhythms.

Resources/Equipment needed:

Printed music, recordings, computer with recording software, snowball microphone, piano.

Formative Assessments

In rehearsal the following will take place:

Teacher Evaluation: Questioning, watching for direction, modeling, observing application of demonstrated techniques, individual and sectional performance, written response/reflection, evaluating recorded performance through class discussion.

Lesson Plans & Pacing

Lesson	Timeframe (8 weeks)
Lesson 1- Introduction of piece, pitch and rhythm	(2 weeks)
Lesson 2 -Dynamics and expressive qualities	(2 weeks)
Lesson 3- Polish and fine tune	(2 weeks)
Lesson 4- Record, evaluate and modify	(2 weeks)

Teacher Notes: Quick piece to motivate. Very rhythmic, quiet contrasting middle section, uses unison octaves between Soprano/Tenor and Alto/Bass. Good range for the middle school singer.

Unit Resources:

J.W Pepper. Music on file at North and South. Performed at District Choral Festival 2012.

High School Choral Unit Plans

Unit Title: “Northern Lights” by Ola Gjeilo	
Content Area: Vocal Music/Choral	
<p>Unit Summary: Through the study and performance of this Norwegian composer’s tribute to the aurora borealis, we will incorporate the musical education pieces of rhythm, changing meter, dynamics, and a cappella technique with the study of language (Latin), Norwegian music and life, as well as a study of composition as a career.</p> <p>Primary interdisciplinary connections: Character Education: teamwork, cooperation, respect, responsibility, Cultural/Global: Music from another cultural background and experience</p> <p>21st century themes: Global Awareness, Cultural Awareness, Career Awareness</p>	
<p>Unit Rationale – This piece was chosen for: Musical elements: Rhythm, changing meter, dynamics, a cappella techniques Cultural Awareness: the effect of surroundings on musical inspiration Career Awareness: Contemporary composer Performance: performance of contemporary a cappella repertoire</p>	
Learning Targets	
<p>Standards:</p> <p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p> <p>8.1 Educational Technology All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</p>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
8.1.12.F.1	Select and use specialized databases for advanced research to solve real world problems
<div> <div> Unit Essential Questions <ul style="list-style-type: none"> • What role does culture play in music? • What role does experience play in the creation of music? • How does my participation affect the ensemble? • Is there more than one correct interpretation of a musical piece? • What factors determine musical interpretation? </div> <div> Unit Enduring Understandings <ul style="list-style-type: none"> • Music is effected by environment • Music helps to convey cultural identity </div> </div>	
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • The rules of pronunciation for singing in Latin. • The meaning of the musical notation included in the piece. <i>Students will be able to...</i> <ul style="list-style-type: none"> • Apply knowledge of musical notation and meter for successful performance. • Perform a cappella with appropriate blend and balance. 	
Evidence of Learning	
Summative Assessment (6 days) Group performance reflecting appropriate musical understandings and techniques. Individual reflection on cultural and career learning.	
Resources/Equipment needed: Music, Recordings, Computer/Internet (YouTube and Composer website), Piano	
Formative Assessments <ul style="list-style-type: none"> • Individual and Group Rehearsal • Discussion and Critique • Part Testing • Individual and group reflection 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (title)	2 hours/days
Lesson 2 (title)	2 hours/days
Lesson 3 (title)	2 hours/days
Teacher Notes: Difficulty level of music: Very	
Unit Resources: Music, Recordings, Computer/Internet (YouTube and Composer website), Piano	

Appendix E



Band Unit Plans

Elementary Band
Middle School Band
High School Band

Elementary Band Unit Plans

UNIT TITLE: EAGLE SUMMIT MARCH BY JOHN O'REILLY AND MARK WILLIAMS	
Content Area: Instrumental Music ~ (<i>Year 1 Beginner Band Lessons and Rehearsals</i>)	
Unit Summary: Student's will perform this musical work in its entirety within a large ensemble and small lesson groups. This piece will further develop each student's technique, range, tone, rhythmic reading, articulation, note reading, intonation and overall musicianship. In addition, this piece will also expose students to global and world music. The final goal of this unit will be to perform this work in our spring concert.	
Primary interdisciplinary connections: Symbol recognition reinforces literary concepts.	
21st century themes: X Global Awareness X Cultural Awareness Career Awareness Financial Literacy X Civic Literacy Health Literacy X Media Literacy Information Literacy X Technology Literacy	
Unit Rationale: This piece was chosen particularly for the Concert Bb Key, eighth-note rhythms, time signature, and increased range for all instruments.	
Learning Targets	
Standards (X) Standard 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.2 History of the Arts and Culture: <i>All students will understand the role, development, and influence of the arts throughout history and across cultures</i> (X) Standard 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i> (X) Standard 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions
1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music

<p>Unit Essential Questions</p> <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	<p>Unit Enduring Understandings</p> <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community. • Playing an instrument fosters responsibility. • Music is a team sport. • Playing an instrument is a way to express one's self. • Playing an instrument enables one to communicate without words. • Music is everywhere. • Music is not music until humans bring it to life. • The respectful behavior of an audience shows the appreciation and value of my hard work.
<p>Unit Objectives <i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Identify and demonstrate piano and forte with good tone quality • Count, clap and play rhythms half, quarter, and eighth notes and rests with a steady beat • Demonstrate proper posture and hand position • Demonstrate an understanding of tied rhythms • Define and demonstrate a crescendo and decrescendo with good tone quality • Identify, define and demonstrate repeats and 1st/2nd endings • Identify notes on the music staff and perform these notes on their instrument with correct fingerings and positions • Identify and define key and time signatures • Transition between sections seamlessly • Demonstrate the technique of articulation on their instrument • Maintain a steady and supported breath through their instrument • Develop good intonation and maintain it while playing alone and with others • Follow the conductor's cues for piano, forte, crescendo, and maintaining a steady beat • Play with full, clear tone quality throughout the song • Identify, define and demonstrate correct articulation including tonguing and slurring within the piece • Develop strategies that will allow them to manage a digital tuner more effectively • Develop a deeper understanding of the culture of the composer • Perform piece in the Spring Concert 	
<p>Suggested Activities</p>	
<p>Vocabulary concert Bb, key signature, time signature, allegro, dynamics, crescendo/decrescendo, articulation, tonguing, slur, tie, repeat sign, 1st and 2nd endings, Ireland</p>	
<p>Score Breakdown</p> <ul style="list-style-type: none"> • M. 1-8 <ul style="list-style-type: none"> ◦ Internal counting to execute independent rhythms • M. 9-28 <ul style="list-style-type: none"> ◦ Balance lb and perc accompaniment with hb and ww melody ◦ Repeat sign at measure 24 goes back to 9, then to 2nd ending • M. 29-44 <ul style="list-style-type: none"> ◦ Clear transition into new section with emphasis on counting rests ◦ Slurs and ties need attention • M. 45-56 	

<ul style="list-style-type: none"> ○ Counting multiple and mixed rests ○ Eighth note passages are technically challenging with slurs and fingerings ○ Repeat sign at measure 52 goes back to 45, then to 2nd ending ○ Accidentals in 2nd ending require reinforcement ● M. 57-72 <ul style="list-style-type: none"> ○ Note the repeated passage from beginning of song emphasizing compositional form ○ Strong breath and posture all the way through end of the song ● Entire piece <ul style="list-style-type: none"> ○ Watch conductor throughout ○ Add necessary dynamic contrast 	
Evidence of Learning	
Summative Assessment: Group performance linked to--- (<i>Unit Summary</i>)	
Formative Assessments	
Playing Test (Performance Rubric Utilized) Informal Discussion/Critique Group Performance Practice/Homework	Individual Performance Technology Teacher Observation
Teacher Notes:	
Unit Resources: score, music, method book, fingering charts, tuner	

UNIT TITLE: <u>GALACTIC EPISODE</u> BY JOHN O'REILLY AND MARK WILLIAMS	
Content Area: Instrumental Music ~ (<i>Year 2 Advanced Band Lessons and Rehearsals</i>)	
Unit Summary: Students will perform this musical work in its entirety within a large ensemble and small lesson groups. This piece will further develop each student's technique, range, tone, rhythmic reading, articulation, note reading, intonation and overall musicianship. In addition, this piece will also expose students to global and world music. The final goal of this unit will be to perform this work in our spring concert.	
Primary interdisciplinary connections: Symbol recognition reinforces literary concepts; Science (astronomy theme)	
21st century themes: X Global Awareness X Cultural Awareness Career Awareness Financial Literacy Civic Literacy Health Literacy X Media Literacy Information Literacy X Technology Literacy	
Unit Rationale: This piece was chosen particularly for the Concert F Key, sustained phrases, eighth note runs, time signature, lyrical vs. energetic sections and increased range for all instruments.	
Learning Targets	
Standards (X) Standard 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.2 History of the Arts and Culture: <i>All students will understand the role, development, and influence of the arts throughout history and across cultures</i> (X) Standard 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i> (X) Standard 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions
1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music

Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community. • Playing an instrument fosters responsibility. • Music is a team sport. • Playing an instrument is a way to express one's self. • Playing an instrument enables one to communicate without words. • Music is everywhere. • Music is not music until humans bring it to life. • The respectful behavior of an audience shows the appreciation and value of my hard work.
Unit Objectives <i>Students will be able to...</i> <ul style="list-style-type: none"> • Identify and demonstrate piano and forte with good tone quality • Count, clap and play rhythms dotted-half, half, quarter, and eighth notes and rests with a steady beat • Demonstrate proper posture and hand position • Demonstrate an understanding of tied rhythms • Define and demonstrate a crescendo and decrescendo with good tone quality • Identify, define and demonstrate fermata • Identify notes on the music staff and perform these notes on their instrument with correct fingerings and positions • Identify and define key and time signatures • Transition between sections seamlessly, particularly of differing tempi • Demonstrate the technique of articulation on their instrument • Maintain a steady and supported breath through their instrument • Develop good intonation and maintain it while playing alone and with others • Follow the conductor's cues for piano, forte, crescendo, and maintaining a steady beat • Play with full, clear tone quality throughout the song • Identify, define and demonstrate correct articulation including tonguing, slurring and accents within the piece • Develop strategies that will allow them to manage a digital tuner more effectively • Develop a deeper understanding of the emotional impact relative to the title's theme • Perform piece in the Winter/Spring Concert 	
Suggested Activities	
Vocabulary concert Eb, flat, natural, time signature change, tempo, andante, allegro, dynamics, crescendo/decrescendo, articulation, tonguing, slur, tie, fermata, phrasing, divisi, dotted-half note, accents	
Score Breakdown <ul style="list-style-type: none"> • M. 1-8 <ul style="list-style-type: none"> ○ $\frac{3}{4}$ time signature ○ Count the pick-up and listen for flute melody to begin ○ Attention to sustained dotted-half note accompaniment versus melody; emphasize internal counting/foot tapping • M. 9-20 <ul style="list-style-type: none"> ○ Key signature on all instruments needs reinforcement, particularly pitch "fa" in concert eb ○ Full note value with long phrasing and sustained breath control ○ Maintain soft dynamic throughout and balanced ensemble sound ○ Divisi parts and staggered entrances require consistent counting and sectional rehearsal, measures 18-20 • M. 21-28 	

<ul style="list-style-type: none"> ○ Cut-off followed by conductor count and cue for start of new section ○ Identify tempo and time signature change from andante to allegro at measure 21 ○ Slurs and eighth note runs need individual and sectional practice: slow tempo and isolated finger patterns when rehearsing ● M. 29-36 <ul style="list-style-type: none"> ○ Count rests and listen for repeated percussion pattern, measures 29-30 ○ Clear tonguing to emphasize accents in melody ○ Taper tied half and whole note at end of phrase to support melody in uww ● M. 37-44 <ul style="list-style-type: none"> ○ Soft and sustained half notes in clarinets/altos/horns followed by lb and lww ○ Melody needs fingering and articulation precision; passed from flute/oboe to alto/horn/trumpet ○ Rehearse long phrases with breath control ● M. 45-54 <ul style="list-style-type: none"> ○ Return to energetic rhythm in melody with maintained clear articulation through end of the song ○ Divisi in last two measures and final eighth note sting to end; rehearse uniform ensemble attack ● Entire piece <ul style="list-style-type: none"> ○ Watch conductor throughout ○ Add necessary dynamic contrast 	
Evidence of Learning	
Summative Assessment Group performance linked to--- (<i>Unit Summary</i>)	
Formative Assessments	
<ul style="list-style-type: none"> • Playing Test (Performance Rubric Utilized) • Informal Discussion/Critique • Group Performance • Practice/Homework 	<ul style="list-style-type: none"> • Individual Performance • Technology • Teacher Observation
Teacher Notes:	
Unit Resources: score, music, method book, fingering charts, tuner	

Middle School Band Unit Plans

UNIT TITLE: <u>AFRICAN ADVENTURE</u> BY ROBERT SHELDON	
Content Area: Instrumental Music ~ (Concert Band Lessons and Rehearsals)	
Unit Summary: Students will perform this musical work in its entirety within a large ensemble and small lesson groups. This piece will further develop each student's technique, range, tone, rhythmic reading, articulation, note reading, intonation and overall musicianship. Student's will be able to visit our blog website, listen to recordings of the piece, post comments, and access web based resources to help them practice at home. In addition, this piece will also expose students to global and world music. The final goal of this unit will be to perform this work in our spring concert and Hershey Park Competition.	
Primary interdisciplinary connections: Social Studies (Ancient cultures)	
21st century themes: <input type="checkbox"/> Global Awareness <input checked="" type="checkbox"/> Cultural Awareness <input type="checkbox"/> Career Awareness <input type="checkbox"/> Financial Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Media Literacy <input type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Technology Literacy	
Unit Rationale: This piece was chosen particularly for the Concert C Key, Dotted 8 th /16 th rhythm, tempo changes, and increased range for flute, trumpet, and low brass	
Learning Targets	
Standards (X) Standard 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.2 History of the Arts and Culture: <i>All students will understand the role, development, and influence of the arts throughout history and across cultures</i> (X) Standard 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i> (X) Standard 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions

1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music
Unit Essential Questions <ul style="list-style-type: none"> What role does my instrument play within an ensemble? Is all sound music? How does creating and performing music differ from listening to music? What is the role of music in life? How does my individual participation benefit the whole ensemble? How does playing an instrument allow me to express myself? How does my individual behavior as a performer and/or audience member affect the musical performance? 	Unit Enduring Understandings <ul style="list-style-type: none"> Participating in an ensemble builds a sense of community Playing an instrument fosters responsibility Music is a team sport Playing an instrument is a way to express one's self Playing an instrument enables one to communicate without words Music is everywhere Music is not music until humans bring it to life The respectful behavior of an audience shows the appreciation and value of my hard work
Unit Objectives <i>Students will be able to...</i> <ul style="list-style-type: none"> Identify and demonstrate piano and forte with good tone quality Count, clap and play rhythms whole, half, quarter, and eighth notes and rests with a steady beat Demonstrate proper posture and hand position Demonstrate an understanding of dotted rhythms Define and demonstrate a crescendo and decrescendo with good tone quality Identify, define and demonstrate a fermata Identify notes on the music staff and perform these notes on their instrument with correct fingerings and positions. Identify and define key and time signatures Transition between tempos of differing speeds Demonstrate the technique of articulation on their instrument Maintain a steady and supported breath through their instrument Develop good intonation and maintain it while playing alone and with others Follow the conductor's cues for piano, forte, crescendo, and maintaining a steady beat Play with full, clear tone quality throughout the song Identify, define and demonstrate marcato, legato, and staccato style within the piece Develop strategies that will allow them to manage a digital tuner more effectively Develop a deeper cultural understanding of the rhythms that this piece is based Access, comment, and navigate our district based blog website blogs.sbschools.org/heffentrager Perform piece in the Spring Concert 	
Suggested Activities	
Vocabulary Swahili Tribe, Concert C, dynamics, articulation, decrescendo, accents, staccato, poco rall. staccato	
Score Breakdown <ul style="list-style-type: none"> M. 1-7 <ul style="list-style-type: none"> All – dotted 8th/16th , poco rall (m.7). Legato style. M2 - . Cl and fl sixteenth rhythm, m4 as and cl m. 4 eighth notes M. 8-19 <ul style="list-style-type: none"> All – new tempo, dotted eighth sixteenth, staccato Percussion-“tribal beat” 16ths steady, play under group M. 20-27 	

<ul style="list-style-type: none"> ○ Upperww, eighth to two sixteenth note rhythms, flowing style above accompaniment ○ Lwbr, lwww, as, ts – legato, intonation, steady breath ○ Perc – dynamics and balance ● M. 28-35 <ul style="list-style-type: none"> ○ Lwbr lwww, - “call” melody, articulation, rhythm, staccato, counting, intonation, ○ Tpt, as, upperww – staccato, “answer”, range ● M. 36-43 <ul style="list-style-type: none"> ○ All – molto rallentando, dynamic progression (p, mp, mf, ff) ● M. 44-50 <ul style="list-style-type: none"> ○ All – dotted 8th/16th, poco rall (m.50). Legato style. Dynamics, tempo change ○ M45 - .Cl and fl sixteenth rhythm, m4 as and cl m. 47 eighth notes ● M. 51-end <p>All - dynamics, counting, intonation, note reading, staccato end together</p>	
Evidence of Learning	
Summative Assessment Group performance linked to--- (<i>Unit Summary</i>)	
Formative Assessments	
<ul style="list-style-type: none"> • Playing Test (Performance Rubric Utilized) • Informal Discussion/Critique • Group Performance • Practice/Homework 	<ul style="list-style-type: none"> • Individual Performance • Technology • Teacher Observation • Blog comments
Teacher Notes:	
Unit Resources: web based blog, score, music	

UNIT TITLE: LEGATO PHRASING AND MUSICAL BREATH AS TAUGHT THROUGH - AS TWILIGHT FALLS BY ROBERT SHELDON	
Unit Plan by: Sandy Olson-Crossroads North	
Content Area: Instrumental Music -Concert Band, Spring 2012	
Unit Summary: Students will work both in lessons and band to develop an understanding of legato phrasing and musical breathing. The piece also reinforces the concepts of correct notes and rhythms, balance, blend, intonation, ritardandos and dynamics. Students will use Edmodo to listen to group recordings, share ideas and post recordings found on youtube and other sites. Primary interdisciplinary connections: Character Education (teamwork, cooperation, respect, responsibility, audience appreciation) 21st century themes: Technology Literacy (Tuners, Edmodo, Recordings) and Media Literacy (You Tube)	
Unit Rationale This piece was chosen for: <ul style="list-style-type: none"> • Phrase breathing vs. biological necessity breathing • Playing a beautiful musical phrase • Executing a group ritardando • Developing the ability to listen for the melody while playing - balance <p>Understanding the transition of sections as it functions as a crescendo/decrescendo in a ballad and keeping good intonation while doing so</p>	
Learning Targets	
Standards 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i> 1.2 History of the Arts and Culture: <i>All students will understand the role, development and influence of the arts throughout history and across cultures.</i> 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i> 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i> 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.1	Analyze the application of the elements of music by using active listening and reading and interpreting written scores.
1.2.8.A.3	Analyze the impact of artists on culture and the impact of culture on the arts.
1.3.8.B.1	Perform a composition of standard Western notation.
1.3.8.B.2	Perform independently and in groups with expressive qualities within the stylistic characteristics of the genre.

1.3.8.B.3	Apply understanding of expressive and dynamic music terminology.	
1.4.8.A.1 1.4.8.A.2 1.4.8.A.7	Generate observational and emotional responses to the music Identify works of music Analyze works of music.	
8.1.8.A.5	Select and use appropriate tools and digital resources to accomplish a variety of tasks.	
Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 		Unit Enduring Understandings <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community • Playing an instrument fosters responsibility • Music is a team sport • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is not music until humans bring it to life
Unit Objective (Learning Targets) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Play an aesthetically beautiful legato phrase using a properly supported tone and in tune with the ensemble • Demonstrate Proper Posture • Define and follow time signature – 4/4 and key signature – Concert Bb • Play correct rhythms and notes • Demonstrate and follow dynamic markings and tempo changes • Follow conducting gestures • Work as a group to create a unified sound and blend 		
Evidence of Learning		
Summative Assessment (1 day) A Group Performance reflective of the work we have done on proper mature tone, intonation, legato phrasing, correct notes, and rhythms. Resources/Equipment needed: Music, Recordings, Score, Tuners, Metronome, Edmodo, Snowball Microphone, Garage Band		
Formative Assessments <ul style="list-style-type: none"> • Individual Home Practice • Discussion/Critique • Individual/Group Performance • Playing Test (rubric) • Reflections on Group Recordings (Edmodo) 		
Lesson Plans & Pacing		
Lesson		Timeframe (8 weeks)
• Lesson 1 (measures 1-9)		2 weeks
• Lesson 2 (measures 9-17)		2 weeks
• Lesson 3 (measures 17-27)		2 weeks
• Lesson 4 (measures 27-end)		2 weeks

<p style="text-align: center;">Suggested Activities</p> <ul style="list-style-type: none"> • Listen to professional recordings and comment on style, phrasing, shaping, etc. (Edmodo) • Record and listen to our group – comment on areas in need of improvement (Edmodo) • Students independently search good musical recordings of ballads on youtube and post them on Edmodo for all to share and comment • Scales and other chorale activities using legato articulations • Subdivide m. 18 with students who have a dotted quarter eighth • Tuning with and without tuners • Discuss the musical impact a ballad has for the audience • Verbal Review of Concepts on a regular basis • Use the Bb Chorale found in Accent on Achievement as a pre-study for this piece 	<p>8 weeks</p>
<p>Teacher Notes: Dotted Rhythm – subdivision in m.18, low ww punching quarter note pick ups, consider cutting down m. 27 to just a few on a part(FL,TPT 1, TPT 2)</p>	
<p>Unit Resources: Music, Recordings, Score, Tuners, Metronome, Edmodo, Snowball Microphone, Garage Band</p>	

UNIT TITLE: LEGATO PHRASING, AND MUSICAL BREATHS AS TAUGHT THROUGH – AMMERLAND BY JACOB DEHAAN	
Unit Plan John Perillo – Crossroads North	
Content Area: Instrumental Music – Symphonic Band, Spring 2012	
Unit Summary: Students will work both in lessons and band rehearsals to develop an understanding of legato phrasing and musical breathing. The piece also reinforces the concepts of correct notes and rhythms, balance, blend, intonation, ritardando, suspension/resolution and dynamics. Students will use Edmodo to listen to group recordings, share ideas and post recordings found on youtube.	
Primary interdisciplinary connections: Character Education (teamwork, cooperation, respect, responsibility, audience appreciation)	
21st century themes: Technology Literacy (Tuners, Edmodo, Recordings) and Media Literacy (You Tube)	
Unit Rationale - This piece was chosen for: <ul style="list-style-type: none"> • Phrase breathing vs. biological necessity breathing • Playing a beautiful musical phrase • Executing a group ritardando • Developing the ability to listen for the melody while playing – balance • Understanding the transition of sections as it functions as a crescendo/decrescendo in a ballad and keeping good intonation while doing so 	
Learning Targets	
Standards 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i> 1.2 History of the Arts and Culture: <i>All students will understand the role, development and influence of the arts throughout history and across cultures.</i> 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i> 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i> 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.1	Analyze the application of the elements of music by using active listening and reading and interpreting written scores.
1.2.8.A.3	Analyze the impact of artists on culture and the impact of culture on the arts.
1.3.8.B.1	Perform a composition of standard Western notation.
1.3.8.B.2	Perform independently and in groups with expressive qualities within the stylistic characteristics of the genre.
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology.
1.4.8.A.1	Generate observational and emotional responses to the music

1.4.8.A.2	Identify works of music
1.4.8.A.7	Analyze works of music.
8.1.8.A.5	Select and use appropriate tools and digital resources to accomplish a variety of tasks and to solve problems.
<div> <div> Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? </div> <div> Unit Enduring Understandings <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community • Playing an instrument fosters responsibility • Music is a team sport • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is not music until humans bring it to life </div> </div>	
Unit Objective (Learning Targets) <i>Students will know...</i> <ul style="list-style-type: none"> • Legato • Proper posture • Time signature • Key signature • Dynamic and tempo markings <i>Students will be able to...</i> <ul style="list-style-type: none"> • Play an aesthetically beautiful legato phrase using a properly supported tone and in tune within the ensemble • Demonstrate Proper Posture • Define and follow time signature – 4/4 and key signature – Concert Eb and Concert C • Play correct rhythms and notes • Demonstrate and follow dynamic markings and tempo changes • Follow conducting gestures • Work as a group to create a unified sound and blend 	
Evidence of Learning	
Summative Assessment (X days) A Group Performance reflective of the work we have done on proper mature tone, intonation, legato phrasing, correct notes, and rhythms.	
Resources/Equipment needed: Music, Recordings, Score, Tuners, Metronome, Edmodo, USB Microphone(s), Garage Band	
Formative Assessments <ul style="list-style-type: none"> • Individual Home Practice • Discussion/Critique • Individual/Group Performance • Playing Test (rubric) • Reflections on Group Recordings (Edmodo) 	
Teacher Notes: The range at mm 31 and 39 is a little high for 2 nd and 3 rd trumpets (High F#). Having the Alto Saxophones cover that part works very well. This also gives saxophones the opportunity to learn how to transpose passages of music.	

Unit Resources:

Music, Recordings, Score, Tuners, Metronome, Edmodo, USB Microphone(s), Garage Band

UNIT TITLE: RIVER OF HOPE	
Content Area: Crossroads South Symphonic Band Lessons and Ensemble	
Unit Summary: Based on Appalachian folk tune, River of Hope provides students chance to work phrasing, dynamic contrast and dotted note rhythms - especially 8 th /dotted quarter as well as review intonation, note reading, articulation and various tempi. Primary interdisciplinary connections: Social Studies – Appalachian region 21st century themes: <input type="checkbox"/> Global Awareness <input type="checkbox"/> Cultural Awareness <input checked="" type="checkbox"/> Career Awareness <input type="checkbox"/> Financial Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Media Literacy <input type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Technology Literacy	
Unit Rationale Many elements should be carry-over from previous literature. The piece changes key (Bb, F, Eb), varies tempi with newest element being 8 th note followed by quarter or dotted quarter.	
Learning Targets	
Standards: Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. Standard 8.1 Educational Technology: All students will use digital tools to access, manage evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.1	Analyze elements of music using listening and reading written scores.
1.2.8.A.1	Map historical innovations.
1.3.8.B.3	Apply music terminology.
1.4.8.A.6	Interpret symbolism and metaphors.
8.1.8.A.5	Select and use appropriate tools and digital resources to accomplish a variety of tasks and solve problems.
Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in my life? • How does playing an instrument allow me to express myself? • How does my individual participation benefit the whole ensemble? • How does my individual behavior as a performer and/or an audience member affect the musical performance? 	Unit Enduring Understandings <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in my life? • How does playing an instrument allow me to express myself? • How does my individual participation benefit the whole ensemble? • How does my individual behavior as a performer and/or an audience member affect the musical performance?

Unit Objective (Learning Targets)

Students will be able to...

- Count and play rhythms with whole, half, quarter, eights, dotted quarter notes and 8th note triplets with steady beat.
- Identify and use the law of three.
- Identify region of country song is based and other thought of Appalachian area.
- Identify and demonstrate the range of dynamics from *p* to *ff* with a good quality tone.
- Identify on the music staff and demonstrate all notes in concert bb, eb and f scales.
- Identify and define 4/4 time signature and cut time feel.
- Perform in a large variety of tempi.
- Identify and define *rit.*, *a tempo*, *cresc.*, *fp* and *rall.*
- Develop intonation while playing alone and with others.
- Identify and perform accent, staccato and tenuto articulations.
- Transfer between smooth and more well articulated sections.
- Perform slurs and how to reattack a repeated note inside of a slur.
- Perform with a full and clear tone throughout the song.
- Indicate and perform where to breathe throughout the song.
- Demonstrate understanding of crescendo and decrescendo throughout the song.
- Perform selection for Spring Concert.

Evidence of Learning**Summative Assessment (9 - 10 Weeks)**

- Group performance exhibiting proper and mature tone, intonation, phrasing, correct notes and rhythms.
- 2012 Hershey Music Festival and Spring Concert Performance, May 31, 2012
- Performance assessment various portions of song on or about 5 weeks after beginning piece

Resources/Equipment needed:

- Dry Erase Board
- Tuner & How to tune Sheet
- Sheet music & score
- Study guide
- Dry erase marker
- Blog
- Recordings
- Microphone (snowball mic)
- Computer

Formative Assessments

- | | |
|------------------------------------|----------------------------------|
| • Performance | • Appropriate Audience Behavior |
| • Participation | • Form Analysis |
| • Practice / Homework | • Integrated Listening |
| • Student self-assessment | • Reading Music |
| • Performance Rubric | • Identifying Music Symbols |
| • Ability to sing part | • Performance |
| • Counting & Clapping Rhythms | • Scales and Technical Exercises |
| • Informal Discussion and Critique | • Use of Technology |

Lesson Plans & Pacing

Lesson	Timeframe
<ul style="list-style-type: none"> • M. 1 – 26 <ul style="list-style-type: none"> ○ ALL: Law of Three review, 8th – dotted quarter counting, CL melody follow phrase marking, smooth full at 19, big dynamic change 23 – 26. 	2 Weeks
<ul style="list-style-type: none"> • M. 27 – 46 <ul style="list-style-type: none"> ○ Staccato/tenuto bass line, balance with more people at 31 with FL on melody in cut time feel softer dynamics. ○ 39 build whole notes from piano while snare with tight rhythm section, 	2 Weeks

add whole group and monitor wave dynamic	
<ul style="list-style-type: none"> M. 47 – 71 <ul style="list-style-type: none"> Staccato/tenuto line returns supporting call an answer AS/TRP, add FL and CL1, dynamic change 55 multiple entrances 57 – 61, exit cut time and slow to 71 watch percussion 	2 Weeks
<ul style="list-style-type: none"> M. 72 – 90 <ul style="list-style-type: none"> 8th note multiple entrance Sax melody within slur, balance TRP entrance 83 with dynamic contrast, build into 91 	2 Weeks
<ul style="list-style-type: none"> M. 91 – END <ul style="list-style-type: none"> Tempo change and dynamic contrasts, redo staccato/tenuto with reemergence of cut time and balance dynamic, accented LBWW and TRP, bring out whole notes 107, change tempo in 111, accents and tempo increase 113, timp solo 116 & 123, SD 120 and Fp to end. 	1 Weeks
Teacher Notes: Make sure to have solid timpani player for end solo. Tuning of flutes in beginning and 72 – 96 important.	
Unit Resources: <ul style="list-style-type: none"> Dry Erase Board Tuner & How to tune Sheet Sheet music & score Study guide Dry erase marker Blog Recordings Microphone (snowball mic) Computer 	

High School Band Unit Plans

UNIT TITLE: “AIR FOR BAND” BY FRANK ERICSON	
Content Area: Instrumental Music (Concert Band– Fall)	
Unit Summary: “Air for Band” is a slow moving and densely textured grade two work for wind band. Through performance and study, students will develop the following musical concepts: Breathing, Tone Quality/Color, Blend and Balance. Students will develop listening skills as they strive to fit inside the sound of the ensemble while maintaining dynamic and shifting tempi. Lastly, the piece provides an opportunity to discuss the following theoretical concepts: Major to Minor tonalities, identification and treatment of suspensions and other non-chord tones, and chord quality.	
Primary interdisciplinary connections: 21st century themes: <input type="checkbox"/> Global Awareness <input type="checkbox"/> Cultural Awareness <input checked="" type="checkbox"/> Career Awareness <input type="checkbox"/> Financial Literacy <input type="checkbox"/> Civic Literacy <input type="checkbox"/> Health Literacy <input checked="" type="checkbox"/> Media Literacy <input type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Technology Literacy	
Unit Rationale “Air for Band” provides opportunity for young musicians to develop sound quality, listening, and theoretical concepts of music all within a performance setting. The pieces slow moving tempi and quiet dynamic facilitate growth of breath support, dynamic contrast and control, and tone quality while the exposed tonal nature of the piece requires and encourages growth of active listening. Theoretical topics of instruction include but are not limited to: Melody vs. Accompaniment, Minor vs. Major tonality, and identification and treatment of suspensions and other non-chord tones.	
Standards (X) Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. (X) Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures (X) Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. (X) Standard 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions
1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music

1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music
Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community • Playing an instrument fosters responsibility • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is everywhere • Music is not music until humans bring it to life • The respectful behavior of an audience shows the appreciation and value of my hard work
Unit Objective (Learning Targets) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Demonstrate proper posture • Identify and define key and time signatures • Identify and define suspensions and other non-chord tones • Identify notes on the music staff and demonstrate the ability to play these notes on their instrument with correct fingerings and good intonation • Demonstrate the ability to count, clap and play rhythms with a steady beat • Demonstrate the ability to play the correct dynamics with good tone (pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo) • Demonstrate the ability to play in an ensemble setting with correct balance and blend and demonstrate the ability to follow a conductor with multiple tempo changes 	
Suggested Activities	
Vocabulary Sharp, natural, flat, accidentals, intonation, pitch, staccato, tenuto, glissando, pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo, dotted rhythms, sixteenth notes, slur, legato, accent, trill, balance, blend	
Evidence of Learning Summative Assessment Concert Band Festival, Spring Concert	
Formative Assessments <ul style="list-style-type: none"> • Playing Test (Performance Rubric Utilized) • Informal Discussion/Critique • Group Performance • Practice/Homework • Student reflection • Teacher Observation • Technology 	
Teacher Notes: Piece requires a skilled clarinet and first trumpet. When programming this work, consider a percussion rich piece to compliment, as this piece is missing heavy percussive involvement.	
Unit Resources: score, music, pencils, recording of piece, metronome, instruments	

Appendix F



Orchestra Unit Plans

Elementary Orchestra
Middle School Orchestra
High School Orchestra

Elementary Orchestra Unit Plans

UNIT TITLE: ODE TO JOY BY LUDWIG VAN BEETHOVEN	
Content Area: Elementary Strings – Year 1 ~ (Lessons and Rehearsals)	
Unit Summary: Students will perform this musical work in its entirety within a large ensemble and small lesson groups. This piece will further develop each student's technique, range, tone, rhythmic reading, articulation, note reading, intonation and overall musicianship. In addition, this piece will also expose students to global and world music. The final goal of this unit will be to perform this work in our spring concert.	
Primary interdisciplinary connections: Symbol recognition reinforces literary concepts	
21st century themes: X Global Awareness X Cultural Awareness Career Awareness Financial Literacy X Civic Literacy Health Literacy X Media Literacy Information Literacy X Technology Literacy	
Unit Rationale: This piece was chosen because of its use of the fourth finger, bow lifts, and all of the notes on the D-string in first position.	
Learning Targets	
Standards (X) Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. (X) Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures (X) Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. (X) Standard 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions
1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music

Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community • Playing an instrument fosters responsibility • Music is a team sport • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is everywhere • Music is not music until humans bring it to life • The respectful behavior of an audience shows the appreciation and value of my hard work
Unit Objectives <i>Students will be able to...</i> <ul style="list-style-type: none"> • Identify and demonstrate piano and forte with good tone quality • Count, clap, and play quarter notes and rests with a steady beat • Demonstrate proper posture and hand position • Demonstrate proper bow lifts • Identify notes on the music staff and perform these notes on their instrument with correct fingerings. • Identify and define key and time signatures • Demonstrate the technique of articulation on their instrument • Develop good intonation and maintain it while playing alone and with others • Follow the conductor's cues for steady beat • Play with full, clear tone quality throughout the piece • Develop strategies that will allow them to manage a digital tuner more effectively • Perform piece in the spring concert • Develop an understanding of the cultural significance of Beethoven and his Ode to Joy. 	
Suggested Activities	
Vocabulary Quarter Note, Quarter Rest, Key Signature, Time Signature, Bow Lift, Double Bar, Sharp, Measure, Measure Line	
Piece Breakdown Say and clap the rhythms from M. 1-8 Sing the melody using solfege from M. 1-8 Perform M. 1-2: focusing on fourth finger intonation Perform M. 1-4: focusing on the bow lift at the end of M. 4 Perform M. 5-6: focusing on fourth finger intonation Perform M. 5-8: focusing on the different measure at the end of the line as compared to the last measure of the first line.	
Evidence of Learning	
Summative Assessment: Group performance linked to--- (<i>Unit Summary</i>)	
Formative Assessments:	
<ul style="list-style-type: none"> • Playing Test (Performance Rubric Utilized) • Informal Discussion/Critique • Group Performance • Practice/Homework 	<ul style="list-style-type: none"> • Individual Performance • Technology • Teacher Observation
Teacher Notes:	
Unit Resources: score, music, tuner, internet	

UNIT TITLE: FIDDLES ON FIRE BY MARK WILLIAMS		
Content Area: Elementary Strings – Year 2 ~ (Lessons and Rehearsals)		
Unit Summary: Student's will perform this musical work in its entirety within a large ensemble and small lesson groups. This piece will further develop each student's technique, range, tone, rhythmic reading, articulation, note reading, intonation and overall musicianship. In addition, this piece will also expose students to global and world music. The final goal of this unit will be to perform this work in our spring concert.		
Primary interdisciplinary connections: Symbol recognition reinforces literary concepts		
21st century themes: X Global Awareness X Cultural Awareness Career Awareness Financial Literacy X Civic Literacy Health Literacy X Media Literacy Information Literacy X Technology Literacy		
Unit Rationale: This piece was chosen because of its use of the accidentals (naturals), bow lifts, double stops, legato and staccato bowings, low and upper strings soli and use of the notes on all 4 strings for each instrument.		
Learning Targets		
Standards (X) Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. (X) Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures (X) Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. (X) Standard 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.		
CPI #	Cumulative Progress Indicator (CPI)	
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music	
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts	
1.3.8.B.1	Perform instrumental compositions	
1.3.8.B.2	Perform independently and in groups	
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology	
1.4.8.A.1	Generate observational and emotional responses to music	
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian	
1.4.8.A.7	Analyze works of music	
Unit Essential Questions <ul style="list-style-type: none"> What role does my instrument play within an ensemble? Is all sound music? How does creating and performing music differ 		Unit Enduring Understandings <ul style="list-style-type: none"> Participating in an ensemble builds a sense of community Playing an instrument fosters responsibility Music is a team sport

<ul style="list-style-type: none"> from listening to music? What is the role of music in life? What is the role of the folk music vs. composed music? How does my individual participation benefit the whole ensemble? How does playing an instrument allow me to express myself? How does my individual behavior as a performer and/or audience member affect the musical performance? 	<ul style="list-style-type: none"> Playing an instrument is a way to express one's self Playing an instrument enables one to communicate without words Music is everywhere Music reflects different cultural traditions Music is not music until humans bring it to life The respectful behavior of an audience shows the appreciation and value of my hard work
Unit Objectives <i>Students will be able to...</i> <ul style="list-style-type: none"> Identify and demonstrate soli and accompaniment sections Count, say, and play quarter/eight notes with the proper bow division Identify and perform double stops with the proper left hand technique Demonstrate proper posture and hand position Demonstrate proper bow lifts Identify naturals in the score and perform these notes on their instrument with correct fingerings. Identify and define key and time signatures Demonstrate the technique of articulation on their instrument Develop good intonation and maintain it while playing alone and with others Follow the conductor's cues for steady beat Play with full, clear tone quality throughout the piece Develop strategies that will allow them to manage a digital tuner more effectively Perform piece in the spring concert Develop an understanding of the cultural significance of folk music Develop an understanding of the connections between folk and composed music 	
Suggested Activities	
Vocabulary Eight Notes, Double Stops, Key Signature, Time Signature, Bow Lift, Accidentals, Naturals, Soli, Repeats, Staccato, Slurs, Dynamic Contrast	
Piece Breakdown <ul style="list-style-type: none"> Say and clap the rhythms from M. 13-21 (upper strings) and M. 29-36 (lower strings) Perform M. 5-12: focusing on the intonation of the naturals (upper strings) and M. 45-50 (celli) Perform M. 13-20: focusing on the correct bow directions at the up beats Perform M. 21-30: focusing on staccato Perform M. 51-54: focusing on the contrasting dynamics Perform M. 29-36 focusing on the evenness of the bow strokes Perform M. 1-4 focusing on conductor's dynamics (crescendo) Perform M. 13-15 focusing on double stops (low strings) Perform M. 53-54 focusing on accents at the end of the piece 	
Evidence of Learning	
Summative Assessment: Group performance linked to--- <i>(Unit Summary)</i>	
Formative Assessments:	
<ul style="list-style-type: none"> Playing Test (Performance Rubric Utilized) Informal Discussion/Critique Group Performance Practice/Homework 	<ul style="list-style-type: none"> Individual Performance Technology Teacher Observation
Unit Resources: score, music, tuner, internet resources	

Middle School Orchestra Unit Plans

UNIT TITLE:	
MYTHOS BY: SOON HEE NEWBOLD	
Content Area: Instrumental Music (Concert Orchestra – Spring)	
Unit Summary: Students will work in both small lesson groups and large ensembles in order to prepare this piece for our Hershey Park Competition and our Spring Concert. This piece will both introduce new concepts and reinforce prior musical skills such as playing in tune with correct rhythms, bowings, articulations, dynamics, style, tempo, balance, and blend. Tempo and style changes throughout this piece will present a new challenge to this group.	
Primary interdisciplinary connections:	
21st century themes: Global Awareness X Cultural Awareness Career Awareness Financial Literacy Civic Literacy Health Literacy X Media Literacy Information Literacy X Technology Literacy	
Unit Rationale Playing in the key of D minor, introduction of accidentals, introduction to tempo and time signature changes, introduction to style changes, introduction to “program music”, wide range of dynamics and articulations.	
Standards (X) Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. (X) Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures (X) Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. (X) Standard 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions
1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music
Unit Essential Questions	Unit Enduring Understandings

<ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	<ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community • Playing an instrument fosters responsibility • Music is a team sport • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is everywhere • Music is not music until humans bring it to life • The respectful behavior of an audience shows the appreciation and value of my hard work
<p>(Unit Objective (Learning Targets)) <i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Demonstrate proper posture • Identify and define key and time signatures • Identify notes on the music staff and demonstrate the ability to play these notes on their instrument with correct fingerings and good intonation • Demonstrate the ability to count, clap and play rhythms with a steady beat • Demonstrate the ability to play the correct bowings and articulations (spiccato, staccato, legato) • Demonstrate the ability to play the correct dynamics with good tone (pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo) • Demonstrate the ability to play in an ensemble setting with correct balance and blend and demonstrate the ability to follow a conductor with multiple tempo changes 	
<p>Suggested Activities</p>	
<p>Vocabulary Sharp, natural, flat, accidentals, extensions, intonation, pitch, staccato, spiccato, tenuto, glissando, pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo, arco, pizzacato, dotted rhythms, sixteenth notes, up bow, down bow, slur, lift, legato, accent, trill, balance, blend, shift,</p>	
<p>Evidence of Learning</p>	
<p>Summative Assessment Hershey Park Festival, Spring Concert</p>	
<p>Formative Assessments</p>	
<ul style="list-style-type: none"> • Playing Test (Performance Rubric Utilized) • Informal Discussion/Critique • Group Performance • Practice/Homework 	<ul style="list-style-type: none"> • Student reflection • Teacher Observation • Technology
<p>Teacher Notes: Violin 1 and 2 music is much harder than viola, cello, and bass for the most part. An additional violin 3 part has been made in order to accommodate less experienced players.</p>	
<p>Unit Resources: score, music, pencils, recording of piece, metronome</p>	

UNIT TITLE: MARRIAGE OF FIGARO BY MOZART		
Content Area: Instrumental Music (Symphonic Orchestra – Spring)		
Unit Summary: Students will work in both small lesson groups and large ensembles in order to prepare this piece for our Hershey Park Competition and our Spring Concert. This piece will both introduce new concepts and reinforce prior musical skills such as playing in tune with correct rhythms, bowings, articulations, dynamics, style, tempo, balance, and blend.		
Primary interdisciplinary connections: Language arts, Character education		
21st century themes: Global Awareness X Cultural Awareness Career Awareness Financial Literacy Civic Literacy Health Literacy X Media Literacy Information Literacy X Technology Literacy		
Unit Rationale Playing baroque style of music, contrasting dynamics, incorporation of chromatic scale, advanced sixteenth note passages for all sections, maintaining a steady tempo		
Learning Targets		
Standards (X) Standard 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.2 History of the Arts and Culture: <i>All students will understand the role, development, and influence of the arts throughout history and across cultures</i> (X) Standard 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i> (X) Standard 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i> (X) Standard 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>		
CPI #	Cumulative Progress Indicator (CPI)	
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music	
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts	
1.3.8.B.1	Perform instrumental compositions	
1.3.8.B.2	Perform independently and in groups	
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology	
1.4.8.A.1	Generate observational and emotional responses to music	
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian	
1.4.8.A.7	Analyze works of music	
Unit Essential Questions		Unit Enduring Understandings
<ul style="list-style-type: none"> What role does my instrument play within an ensemble? 		<ul style="list-style-type: none"> Participating in an ensemble builds a sense of community

<ul style="list-style-type: none"> • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	<ul style="list-style-type: none"> • Playing an instrument fosters responsibility • Music is a team sport • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is everywhere • Music is not music until humans bring it to life • The respectful behavior of an audience shows the appreciation and value of my hard work
(Unit Objective (Learning Targets)) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Demonstrate proper posture • Identify and define key and time signatures • Identify notes on the music staff and demonstrate the ability to play these notes on their instrument with correct fingerings and good intonation • Demonstrate the ability to count, clap and play rhythms with a steady beat • Demonstrate the ability to play the correct bowings and articulations (spiccato, staccato, legato) • Demonstrate the ability to play the correct dynamics with good tone (pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo) • Demonstrate the ability to play in an ensemble setting with correct balance and blend and demonstrate the ability to follow a conductor 	
Suggested Activities	
Vocabulary Sharp, natural, flat, accidentals, extensions, chromatic, intonation, pitch, staccato, spiccato, tenuto, glissando, pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo, arco, pizzacato, dotted rhythms, sixteenth notes, up bow, down bow, slur, lift, legato, accent, trill, balance, blend, shift	
Evidence of Learning	
Summative Assessment Hershey Park Festival, Spring Concert	
Formative Assessments	
<ul style="list-style-type: none"> • Playing Test (Performance Rubric Utilized) • Informal Discussion/Critique • Group Performance • Practice/Homework 	<ul style="list-style-type: none"> • Student reflection • Teacher Observation • Technology
Unit Resources: Score, music, pencils, recording of piece, metronome	
Teacher Notes:	

High School Orchestra Unit Plans

UNIT TITLE: “HOLBERG SUITE” BY EDVARD GRIEG	
Content Area: High School Instrumental Music - Orchestra	
Unit Summary: Through the study and performance of this five-movement work, students will focus on improvements in rhythm, intonation, articulation, dynamics, tempo and musical blend. The piece was written by Grieg to celebrate the 200-year anniversary of the birth of Ludvig Holberg, and the musical style reflects that time period as well. Students will rehearse during class, after school, and in small lesson groups in order to prepare this piece for the annual high school orchestra festival and spring concert. Analyzing music and visual art created during Holberg’s time will also aid in the creative process. Tempo and style changes throughout this piece will present a new challenge to this group.	
Primary interdisciplinary connections: Cultural/Global – music composed in a “neo-classical” style.	
21st century themes: Cultural awareness, Global Awareness, Information Literacy.	
Unit Rationale This piece was chosen for challenges in intonation, rhythm, tempo changes and a wide range of dynamics and articulations.	
Learning Targets	
(X) Standard 1.1 The Creative Process: <i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</i>	
(X) Standard 1.2 History of the Arts and Culture: <i>All students will understand the role, development, and influence of the arts throughout history and across cultures</i>	
(X) Standard 1.3 Performing: <i>All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</i>	
(X) Standard 1.4 Aesthetic Responses & Critique Methodologies: <i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</i>	
(X) Standard 8.1 Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge.</i>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.8.B.2	Compare and contrast structural forms and manipulation of the elements of music
1.2.8.A.3	Analyze impact of arts on culture and culture on the arts
1.3.8.B.1	Perform instrumental compositions
1.3.8.B.2	Perform independently and in groups
1.3.8.B.3	Apply understanding of expressive and dynamic music terminology
1.4.8.A.1	Generate observational and emotional responses to music
1.4.8.A.2	Identify works of music as utilitarian and non-utilitarian
1.4.8.A.7	Analyze works of music

Unit Essential Questions <ul style="list-style-type: none"> • What role does my instrument play within an ensemble? • Is all sound music? • How does creating and performing music differ from listening to music? • What is the role of music in life? • How does my individual participation benefit the whole ensemble? • How does playing an instrument allow me to express myself? • How does my individual behavior as a performer and/or audience member affect the musical performance? 	Unit Enduring Understandings <ul style="list-style-type: none"> • Participating in an ensemble builds a sense of community • Playing an instrument fosters responsibility • Music is a team sport • Playing an instrument is a way to express one's self • Playing an instrument enables one to communicate without words • Music is everywhere • Music is not music until humans bring it to life • The respectful behavior of an audience shows the appreciation and value of my hard work
Unit Objective (Learning Targets) <i>Students will be able to...</i> <ul style="list-style-type: none"> • Demonstrate proper posture • Identify characteristics of art and music from the classical time period • Identify and define key and time signatures • Identify notes on the music staff and demonstrate the ability to play these notes on their instrument with correct fingerings and good intonation • Demonstrate the ability to count, clap and play rhythms with a steady beat • Demonstrate the ability to play the correct bowings and articulations (spiccato, staccato, legato) • Demonstrate the ability to play the correct dynamics with good tone (pianississimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, subito, crescendo, decrescendo) • Demonstrate the ability to play in an ensemble setting with correct balance and blend and demonstrate the ability to follow a conductor with multiple tempo changes 	
Evidence of Learning	
Summative Assessment (8 days) Group performance reflecting appropriate musical understandings and techniques. Resources/Equipment needed: Sheet music, computer, audio recording software, overhead projector, smart board	
Formative Assessments <ul style="list-style-type: none"> • Group performance • Playing Exam • Informal discussion/critique • Practice/homework • Written critiques of audio recordings • Written blog assignments • Teacher observation 	
Lesson Plans & Pacing	
Lesson	Timeframe
Lesson 1 (title)	2 hours/days
Lesson 2 (title)	2 hours/days
Lesson 3 (title)	2 hours/days
Teacher Notes: Advanced level of difficulty, but particularly challenging for first violins. There are solo violin and viola parts in the fifth movement.	
Unit Resources: Score, music, pencils, recording of piece, metronome	

Glossary



MUSIC GLOSSARY



A capella	To sing unaccompanied
Absolute Pitch	Alpha name of pitch
Accents	Placed above a note to indicate stress or emphasis
Accidental	A sharp, flat, or natural not included in the given key
Appoggiatura	A non-harmonic tone, usually a half or whole step above the harmonic tone, which is performed on the beat and then resolved.
Arco	To bow the strings
Articulation	The degree to which notes are separated or connected, such as staccato or legato
Balance/Blend	The harmonious adjustment of volume and timbre between instruments or voices; it can be between players or vocalists or electronically while recording or mixing.
Bar Line	The vertical line placed on the staff to divide the music into measure
Baroque	The period 1600-1750
Blogs	To converse of the web
Cadences	A chordal or melodic progression, which occurs at the close of a phrase, section, or composition, giving a feeling of repose; a temporary or permanent ending. The most frequently used cadences are perfect, plagal, and deceptive.
Chorale	Hymn-like song, characterized by blocked chords
Chords	A combination of three or more tones sounded simultaneously
Classical	Music conforming to certain form and structure. Usually music composed during the period 1770-1825
Dynamics	Varying degrees of loud and soft.
Enharmonic	A term used to describe notes of the same pitch, which have different names, e.g. C sharp and d flat, f sharp and G flat.
Fanfare	A prelude or opening, a flourish, usually played by brass instruments
Fermata	Hold; pause
Forte	Loud
Harmony	The sounding of two or more tones simultaneously; the vertical aspect of music.
Key Signature	The sharps or flats placed at the beginning of the staff to denote the scale upon which the music is based.
Legato	Smooth, connected
Measure	A group of beats containing a primary accent and one or more secondary accents, indicated by the placement of bar lines on the staff. The space between two bar lines.
Melody	In general, a succession of musical tones. It represents the linear or horizontal aspect of music.
Meter	The structure of notes in a regular pattern of accented and unaccented beats within a measure, indicated at the beginning of a composition by a meter signature.
Metronome	Invented by Maelzel in 1816, the instrument is used to indicate the exact tempo of a composition. An indication such as M.M. 60 indicates that the pendulum, with a weight at the bottom, makes 60 beats per minute. A slider is moved up and down the pendulum to decrease and increase the tempo. M.M. = 80 means that the time value of a quarter note is the equivalent of one pendulum beat when the slider is set at 80.
Mezzo Forte	Medium loud
Mezzo Piano	Medium soft
Minor	The designation for certain intervals and scales. A key based on a minor scale is called a minor key. The three types of minor scales include natural, harmonic, and melodic, which is used infrequently in choral music.
Modulation	The process of changing from one key to another within a composition.

Overture	The introductory music for an opera, oratorio or ballet. A concert overture is an independent work
Phrase	A relatively short portion of a melodic line which expresses a musical idea, comparable to a line or sentence in poetry.
Piano	Soft
Pizzicato	Pinched." On string instruments, plucking the string.
Plagal Cadence	Sometimes called the "amen" cadence. The chordal progression of subdominant to tonic, in a major key IV-I, in minor iv-i
Renaissance	The period c. 1450-1600
Repeat Sign	The repetition of a section or a composition as indicated by particular signs
Romantic	The period c. 1825-1900.
Rudiments	On drums, the basic sticking patterns.
Scale	A succession of tones. The scale generally used in Western music is the diatonic scale, consisting of whole and half steps in a specific order.
Solfège	The term for the use of syllables for the degrees of the major scale: do, re, mi, fa, sol, la ti, do. The minor scale (natural) is la, ti, do, re, mi, fa, sol, la, used in sight reading/sight singing exercises.
Spiccato	On string instruments, a bowing technique wherein the bow is bounced on the string at moderate speed.
Staccato	Detached sounds, indicated by a dot over or under a note. The opposite of legato
Syncopation	Accent on an unexpected beat.
Tempo	The rate of speed in a musical work
Tie	A curved line over or below two or more notes of the same pitch. The first pitch is sung or played and held for the duration of the notes affected by the tie.
Timbre	Tone Color
Time Signatures	Synonymous with meter signature
Tone	A note; the basis of music.
Trills	A musical ornament performed by the rapid alternation of a given note with a major or minor second above.
Vibrato	Repeated fluctuation of pitch.

Enrichment Music



MUSIC ENRICHMENT: MIDDLE SCHOOL



Music of the Ancient World Curriculum

Timeframe: Based on a 30-day cycle meeting every other day.

Objectives: The student will have a basic understanding of the music of the ancient world: Africa, Tibet, Rome, Greece, India, Japan, China. THE GOAL OF THE INSTRUCTOR IS TO MAKE THE MUSIC INTERESTING AND FUN THROUGH HANDS ON PROJECTS AND PERFORMANCES. The music should be as authentic as possible and the students should be immersed into each culture's performance practices. The fundamentals of music will be explored through listening and performance, i.e. Melody, Rhythm, Texture, Timbre, Dynamics, Form and Instrumentation. Also, incorporated into the course will be student resources. Due to a large multicultural population, the students themselves will have much to offer giving them ownership of their learning.

Philosophy: Teaching multicultural music through performance will increase their understanding of the purpose music holds in each culture. The fundamentals of music will allow students to make contrasts and comparisons to various styles in both past and presents forms of music. The course will be designed to be performance based, so the students will be able to experience each culture first hand. Composition, use of ethnic instruments, listening, theater, and creating homemade instruments will be included to the course.

National Standards:

All national music standards will be addressed during the cycle.

- ✓ Singing, alone and with others, a varied repertoire of music.
- ✓ Performing on instruments, alone and with others, a varied repertoire of music.
- ✓ Improvising melodies, variations, and accompaniments.
- ✓ Composing and arranging music within specified guidelines.
- ✓ Reading and notating music.
- ✓ Listening to analyzing, and describing music.
- ✓ Evaluating music and music performances.
- ✓ Understanding relationships between music, the other arts, and disciplines outside the arts.
- ✓ Understanding music in relation to history and culture.

Essential Questions:

What role does music play in world cultures?
How has technology changed music?
What common elements do all musical forms have?
Why is music considered to be a universal language?

Procedure:

The students will keep a journal booklet with all the information from each country. Included in this will be a comparison sheet matching countries with fundamental music elements, a listening guide, vocabulary sheet, and information to help coordinate their social studies curriculum. The students will use the classrooms instruments to explore each of the cultures; Orff instruments, handchimes, percussion instruments, and keyboards.

Evaluation:

The students will be tested on their overall knowledge before the class and again at the end of the course. There will be performance requirements for each unit of study. Successfully performing ancient cultural pieces will give the students a lasting understanding of that culture.

LONG RANGE PLAN- Pacing Chart

6th Grade Music of the Ancient World Course

Based on a 30-day cycle. The course will be broken into units of study.

Unit 1

Neanderthal Flute / Keyboards

Basic introduction to keyboards, Major scale, half & whole steps.

Unit 2

Africa (Central and Southern vs. Northern, i.e. Egypt)

Focus study will be ostinato and polyrhythms and instruments of Central and Southern Africa. Compare and contrast Central African to Northern African instruments, music in daily life and concepts of Ethos and music in Ancient Egyptian life.

Unit 3

Music of Ancient Greece and Rome

Focus will be on use of modal scales, and the creation and performance of original compositions performed in the style of Gregorian chant. Pythagorus' role in music notation, and instrument building theory. Included introduction to Bass clef and Bass clef note reading.

Unit 4

Music of Tibet

Focus on Tibetan Buddhist Chant and instrumental music. How and why music is used in this culture.

Unit 5

Classical Chinese music.

Study of the pentatonic scale, and performance of a Chinese song using Orff percussion, and keyboard instruments. More treble clef note reading.

Unit 6

Classical Indian music.

Study of Indian musical instruments, and how they are used. Students will also learn a popular Indian dance using sticks. Introduction to Cine music.

Unit 7

Japanese Classical Music.

Focus on music as a means of story telling. Students create original compositions which tell stories using no words.

Classroom instruments include: keyboards, pitched and unpitched percussion.

All instruments will be incorporated into the curriculum to give the student the greatest opportunity to creatively participate in music making.

6th Grade Grading Criteria - point based system

- ✓ Written Tests (40%): All students are permitted to use their notes during the tests.
- ✓ Quiz 25 pts., Mid-Term 50 pts., Take home Review 50 pts., Final 100 pts.
- ✓ Performance / Compositions (50%)
- ✓ Homework (10%)

LONG RANGE PLAN- Pacing Chart

7th Grade Enrichment Music

Objective:

Students will understand the basic elements of music including rhythm, melody, harmony, and form. This will be effectively achieved through lessons whereby students will perform, listen to, and record musical works using percussion instruments, keyboards, and the computer as their tools.

Unit 1:

Tone Chimes / Handbells (5 classes) – (3 classes for instrumental students)

1. Students will read and perform whole, half, quarter, eighth and sixteenth notes.
2. Students will learn about chords (I, IV, V) and chord progression (12 bar blues)
3. Students play tone chimes and English Handbells with basic handbell repertoire.

Grades: Participation for performance of repertoire, & Homework

Unit 2:

Individualized piano unit (20 classes) – (12 classes for instrumental students)

1. Students play appropriately challenging piano literature with correct technique.
2. Student progress will be monitored and tracked so as to challenge the student to achieve his / her best playing ability.
3. Students will perform their best piece in a classroom recital.

Grades: Progress grade based on song point values, Recital grade, & Homework

Unit 3:

Jazz/Blues studies (5 classes) – (3 classes for instrumental students)

1. Students play the I, IV, V blues on Orff instruments
2. Students improvise a blues melody on piano using a blues scale.
3. Students compose lyrics (3 verses) based on “Heartbreak Hotel” melody for I, IV, V blues song and perform it. (only for non-instrumental students)
4. Students perform “Broken Record Boogie” on piano using standard 12 bar blues format

Grades: Original lyric composition/performance, “Broken Record Boogie” piano performance

7th Grade Grading Criteria - point based system

- ✓ Composition Projects (15%) / Performances (50%)
- ✓ Homework/Quizzes 35%

LONG RANGE PLAN- Pacing Chart

8th Grade Enrichment Music

Objective:

Students will understand the basic elements of music including rhythm, melody, harmony, and form. This will be effectively achieved through lessons whereby students will compose, perform, listen to, and record musical works using percussion instruments, keyboards, and the computer as their tools.

Unit 1:

Rhythm (8 classes)

1. Students will read and perform whole, half, quarter, eighth and sixteenth notes.
2. Students will compose and perform their own compositions using these values.
3. Students play English Handbells with basic handbell repertoire.
4. Students will create original popular drum loops and record them using the Mac.
5. Students are introduced to music from different time periods on iPod Fridays.

Grades: Rhythm composition, performance of composition, and homework

Unit 2:

Individualized piano unit (12 classes)

1. Students play appropriately challenging piano literature with correct technique.
2. Student progress will be monitored and tracked so as to challenge the student to achieve his / her best playing ability.
3. Students will perform their best piece in a classroom recital.
4. Students are introduced to music from different time periods on iPod Fridays.

Grades: Progress grade based on song point values, Recital grade, & Homework

Unit 3:

Original Popular Song Creation / Recording & Podcast (10 classes)

1. Students compose and record a drum track.
2. Students create and record a chord progression (harmony).
3. Students compose and record a bass line to match their chord progression.
4. Students will create and record melodic phrases to fit with their chord progression.

Grades: Each step listed above is a separate project worth 25 points

8th Grade Grading Criteria - point based system

- ✓ Composition Projects (25%) / Performances (45%)
- ✓ Homework / Quizzes (30%)

CURRICULUM MAP

7TH GRADE ENRICHMENT GENERAL MUSIC

Big Idea	Concept	Knowledge: What students need to know (nouns)	Skills: What students need to do (verbs)
Understanding the Elements and Principles of Music through Performance	Piano NS (2,4,5,6,7,9) NJCCCS (1.1, 1.2, 1.3, 1.4)	Notation	Recognize, identify, and perform
		Rhythm	Recognize, identify, and perform
		Technique	Recognize, identify, and perform
		Musicality	Read / Memorize and perform
	Handbells/ Handchimes NS (2,5,6,7,) NJCCCS (1.1, 1.2, 1.4)	Technique	Ring and Damping
		Notation	Recognize, identify, and perform
		Rhythm	Recognize, identify, and perform
		Musicality	Read, perform, and critique
	Technology NS (6,7,8,9) NJCCCS (1.1, 1.2, 1.3, 1.4,)	Recording / Audio and or Video	Navigate, create, present, critique
	Music History NS (6,7,8,9) NJCCCS (1.1, 1.4,)	American music (Jazz & Blues)	Listen, recognize, identify, critique
		Musical Genres	Listen, recognize, identify, critique
		Composers	Listen, recognize, identify, critique